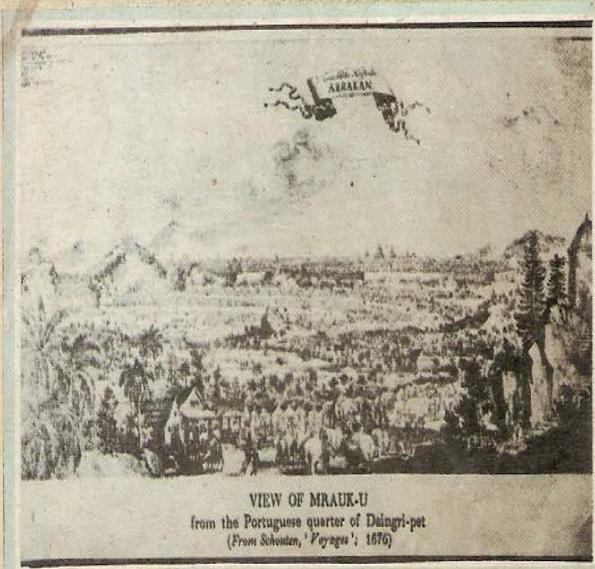
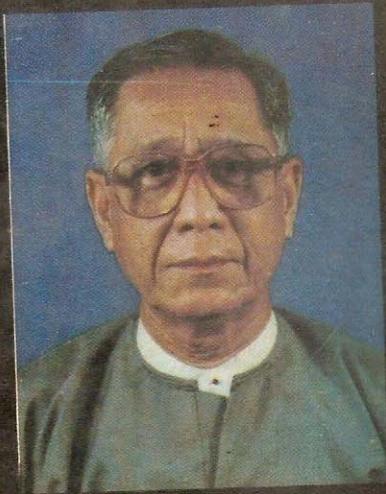




THE GOLDEN MRAUK-U

An ancient Capital of Rakhine





U Shwe Zan is a native of Rakhine State, Myanmar Naingngan. He passed B.Sc. from University of Yangon in 1952. Joined Burma (Myanmar) Civil Service (Sr.Br.) in 1954. Served as a Senior Branch Officer, Selection Grade Officer and Senior Administrative Officer in different posts at different places in the Union of Myanmar for 24 years.

Elected as a member of Rakhine State People's Council in 1978 and served as Secretary of State Council for two successive terms and Chairman of the State Judges Committee for the third term.

During tenure of his State Committee Service he took the responsibility of editorship and publisher of the *Rakhine State Magazine* issued in commemoration of the 10th anniversary of the Rakhine State and served as Chairman of the Publishing Committee of *Mrauk-U Lan Hnyun* (a guide to Mrauk-U) in 1988. Acted also as Chairman of the Compilation Committee of *Rakhine State Gazetteer* comprising (5) volumes (unpublished).

The

GOLDEN MRAUK-U

An Ancient Capital of Rakhine

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The

GOLDEN MRAUK-U

An Ancient Capital of Rakhine

U Shwe Zan

Second Edition
1997

Mrauk-U is an ornament of the Rakhine culture. Its name suggests the fulfilment of endeavours. Between 1430 AD and 1785 AD it was the last capital of the powerful Rakhine kings where Rakhine culture had its full bloom.

The golden days of Mrauk-U city, those of 16th and 17th centuries, were contemporary to the days of Tudor kings, the Moghuls, the Ayuthya kings and Inwa, Taungoo and Hanthawaddy kings of Myanmar.

Mrauk-U was cosmopolitan city, fortified by a 30-kilometer long fortification and an intricate net of moats and canals. At the centre of the city was the Royal Palace, looming high over the surrounding area like an Asian Acropolis. Waterways formed by canals and creeks earned the fame of distinct resemblance to Venice.

Mrauk-U offers some of the richest archaeological sites in South-East Asia. While Bagan is considered as the city of pagodas, Mrauk-U, the last stronghold of the Mrauk-U kings could be truly considered as the fortress city in Myanmar.

Mrauk-U's rich heritage is evidenced by many magnificent monuments and pagodas as the massive Shitethaung that houses a rich array of Lord Buddha's previous lives and also the figurines of Rakhine culture of that period. The colossal Htukkant Thein, an ordination hall with several images exhibiting clothing popular in the 16th century, richly decorated central pillar of Anndaw Thein, auspicious Lemyathna Pagoda, coloured plaque Laung-bwannbrauk Pagoda, conical structures of victory pagodas

ရခိုင်အက္ခနာကြောင်းလဲလေပုဂ္ဂိုလ်

Mrauk-U is an ornament of the Rakhine culture. Its name suggests the fulfilment of endeavours. Between 1430 AD and 1785 AD it was the last capital of the powerful Rakhine kings where Rakhine culture had its full bloom.

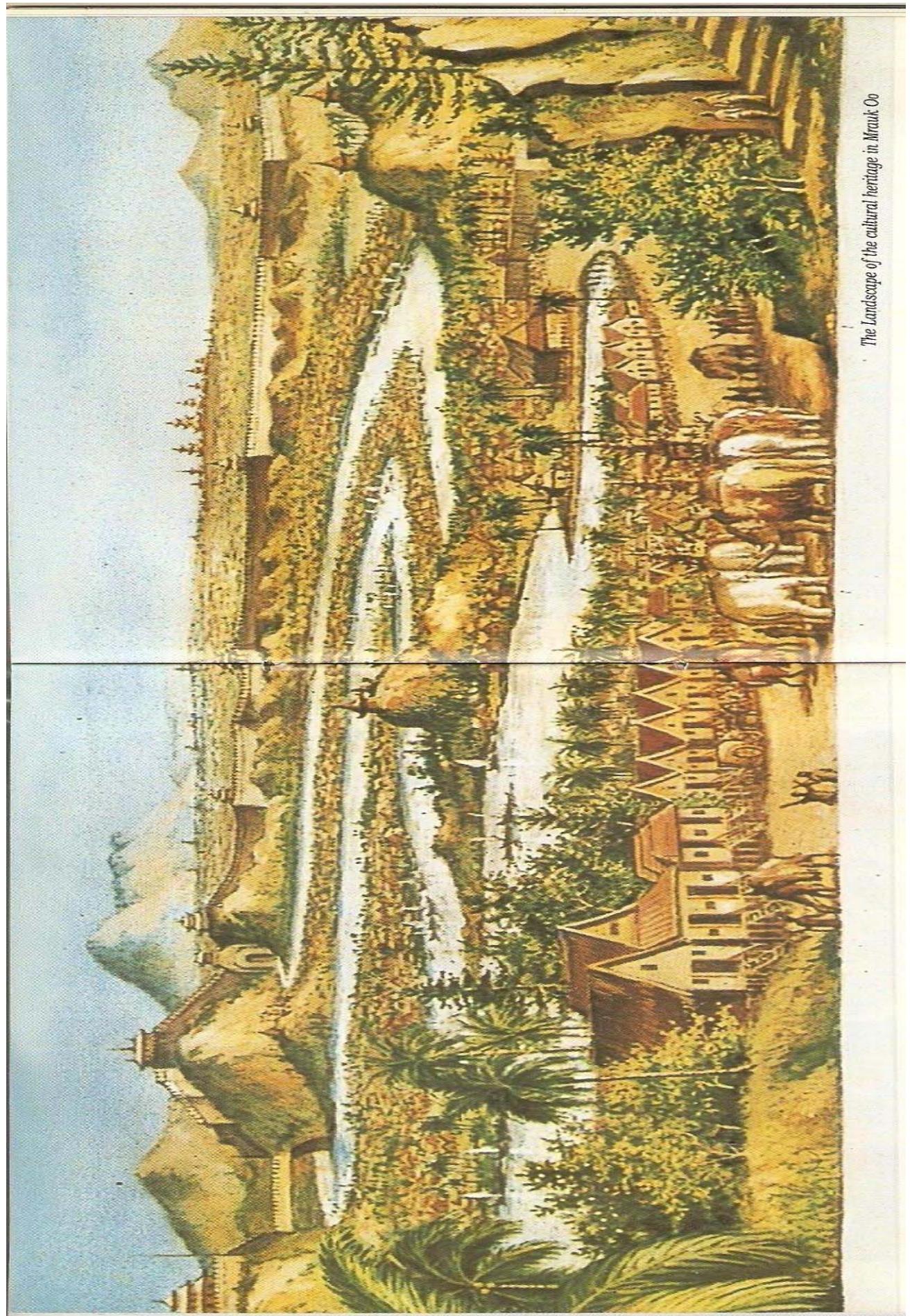
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*Inscribe this cultural and historical book to my
late parents-U Tha Zan Oo (Retired District and
Sessions Judge) and Daw Ma Bu, and to my late
elder brother Professor U San Tha Aung (former
Director-General of Higher Education Department)
in token of personal regard and of my sincere
admiration for his learning and his works.*



The Landscape of the cultural heritage in Mrauk Oo

Preface to the Second Edition

Currently, all round development programmes are carried out throughout the States and Divisions of Union of Myanmar. So also the development programmes are being carried out in Rakhine State, especially in land communications. Contrary to the facts mentioned in the First Edition (1995) of this book, at present, a 521 miles 3 furlongs long Rakhine State trunk road of Ngathaing Chaung-Gwa-Thandwe-Taungup-Sanne-Khamaun-Tataung-Ann-Minbya-Mrauk-U-Kyauktaw-Ponnagyun-Sittwe is under construction.

Besides, road linking town with town and village with village total length of 343 miles 7 furlongs are also under construction.

On completion of these roads, Yangon and Mandalay will have direct communication through Toungup-Ann road in Sittaw in Kyaukpyu Township where a deep water port is to be built.

With these improved land communications people of Rakhine State has no longer to rely on water transport and moreover, all natural resources of Rakhine State will now be fully exploited leading to development and prosperity of Rakhine State.

In the development of seaside resort, a new Kanthaya white sand beach is opened recently in Gwa Township which is directly assessible from Yangon by land route.

For those who have an interest in whatever is ancient, new structures like Buddhology and Cultural museums are already constructed and opened in Sittwe, the Capital of Rakhine State, where varieties of Buddha images of different periods of Rakhine and ancient artifacts and cultural assessts are displayed systemetically.

Besides, new findings of Buddha Images and more types of silver coins of different periods are explored by Mrauk-U people. The most notable ones are Sandamuni Buddha Image(4th Century B.C.)which was cast by the same stock of noble metals of Mahamuni and Ananda Candra Silver coin of Vesali III Period and Mong Ba Gree silver coin (Five Kyats denomination) which was issued in the year (1532 A.D.) by the name of Lord of Chittagong. The Sandamuni Image is now rested at Bandoola monastery and the new types of silver coins are now displayed at Archaeological museum of Mrauk-U.

My grateful thanks are due to the publishers, Printing & Publishing Enterprise of the Ministry of Information, whose generous cooperation makes possible this book a success for the second time.

SHWE ZAN



ACKNOWLEDGEMENTS

The original guide book entitled *Mrauk-U Lan Hnyun* (Guide to Mrauk-U) was published by U Shwe Zan, the then Chairman of Rakhine State Judges Committe, on behalf of Rakhine State Peoples' Council, in February 1988. In fact this book was compiled by the Cultural and Historical Study Group headed by the publisher.

Though books and articles on the history, culture and civilization of the Mrauk-U Period had previously been published, all fell short of expectations as they failed to cover facts comprehensively as they should.

With the intention of presenting the same guide book in English version, we co-opted some new members who, we hoped, would be able to help us with translation works and other improvements on the book. But, due to some deterring unfavourable circumstances, we could not bring the book to the awaiting audience according to schedule.

Now, thanks to the generous help given by President U Shwe Mra and executive committe members of Rakhine Social and Cultural Society in Yangon, we have gone through every stage of compilation successfully and to our satisfaction. We hope that the readers will enjoy this book, the fruits of our efforts.

A large number of people have been involved in various stages of compiling this book. Some have cheered us from the side line. I am certain that the following acknowledgements do not include every one who has made a special contribution. With appologies for those who have not been mentioned here, I would like to thank the following people, organizations and departments.

To all members of Cultural and Historical Study Group of Sittwe: the late U San Gyaw Tha, retired State Inspector of Schools,

U Ba Ohn, U Tun Shwe, U Maung Sein Pru, U Kyaw Thein Shwe, U Aung Hla Thein, U Kyaw Maung and Daw Nu Mra Zan, who took great pains in reading many connected books and relevant documents and sought valuable advice from learned persons, historians, elderly people and the trustee members of Mahamuni Shrine. This group had also gone to great trouble by taking many field trips to the ancient land for fuller data.

To U Aung Kyaw Zan, Private Teacher, U Kyaw Tha, retired Judicial Officer, U Ah Lone Maung, Law Officer, U San Shwe Baw, former tutor, English Department, Sittwe Degree College, who enthusiastically assisted in the translation works and other improvements of this guide book.

Thanks are also due to the following individuals without whose generous help and co-operation this publication would not have been possible:

to U Saw Hla Pru, retired Deputy Minister (Ministry of Transport and Communications); U Tin Oo, retired Chief Editor of the Universities Translation and Publications Department; Dr. U Kyaw, retired Professor of Architecture Department of Y.I.T. and Dr. Lwin Aung of the same Department; Dr. Ye Htut, Director General of Cultural Museum Department; Daw Khin Mar Mar, Director of National Archive; U Nyunt Han, Deputy Director of the Archaeological Department and U Tun Aung Gyaw of the same Department; U Mra Thein, Director General of the Land Records Department and U Thoe Htain, U Sein Win and U Kyaw Htut of the same Department; U Myo Lwin, Deputy Director General of Myanmar Hotels and Tourism, U Oo Tun B.S, 52 (George Town University) School of Foreign Service, Private English-Teacher of 41st Street, Yangon; U Maung Maung Thein, Technical Assistant Grade (1), Universities Central Library; U Aye Thaung, a photographer; U Thein (cover designer); U Kyaw Hla, Editor of the Universities Translation and Publications Department and U Tun Shaung, Photographer of the same Department; U Maung Maung Kywe, Shwe Min-tha-mee Computer of 7th mile, Yangon; U Thein Tun Oo and Maung Thein Tun Aung of Computech-Computer Training Service Centre 27, 44th Street, Yangon; U Tha Tun, Nine Nines Press, 25, Razadirat Rd, Botahtaung, Yangon and U Tin Win (Katha) of Taunggyi.



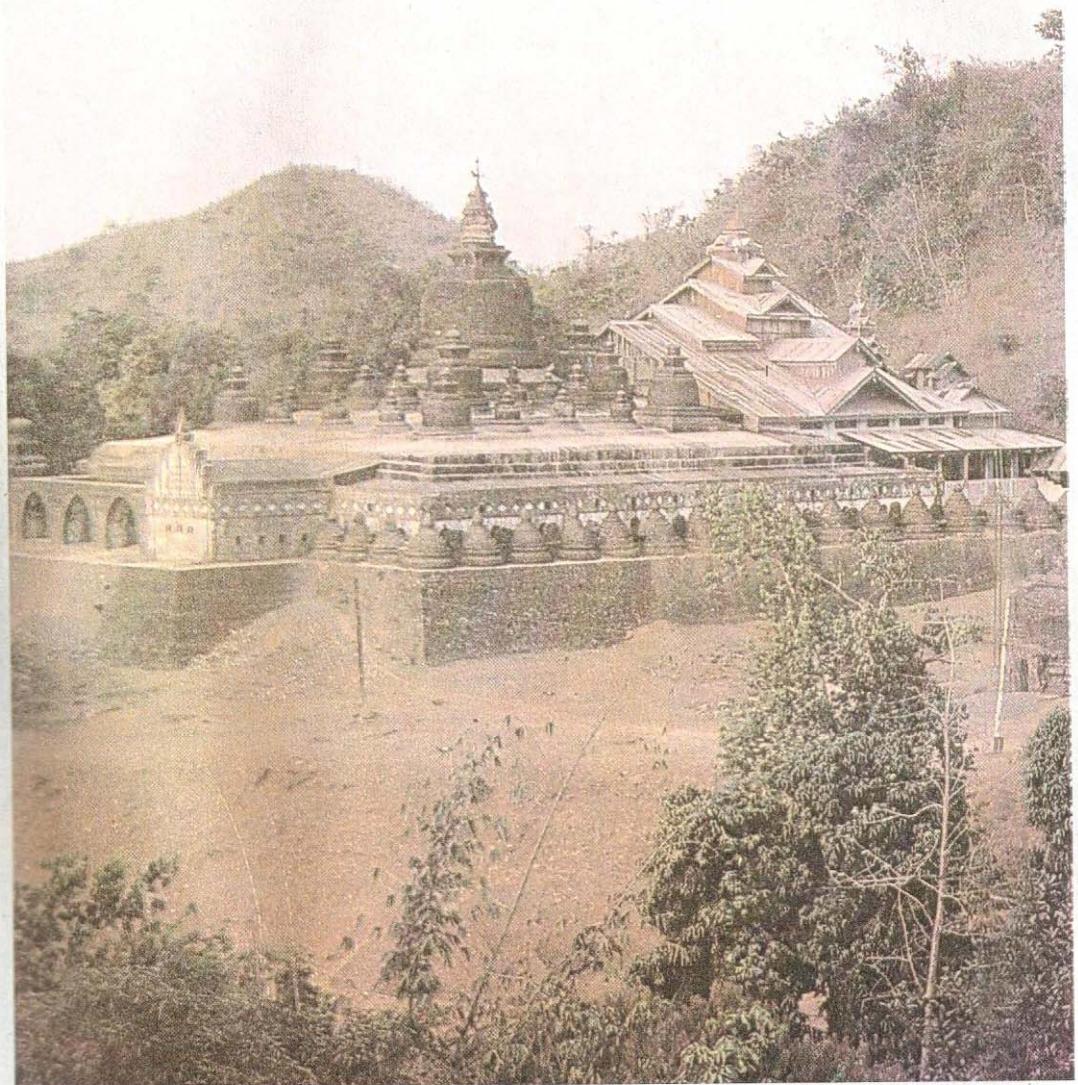
Cover of the Book

In counter-clockwise Order:

- The statue of Mong Ba Gree, the 13th King of Mrauk-U Dynasty, a patron builder of famous Shitethaung Temple, is in standing posture with the half form of a small stone stupa of Vesali Period at its back.
- A beautiful pair of dancers, fashioned with 16th century native dress-a fine carving from Shitethaung Temple.
- A breast feeding lady - an interesting carving from Nan Oo Image built by Natt Shun May, the Chief Queen of King Thirithudamma Raza (1622-1638).
- Mong Ba Gree with his Queens, the figures protruding from the south-west corner of inner gallery of Shitethaung Temple. The six hands of the King signify the royal power and duties of a monarch. The costume used by the Queens indicate as to the prevailing fashion of that period was.
- The silver coins issued by King Waradama Raza (1686-1692 A.D.)
- The gold coins issued by the same King (23 types of silver coins and 3 types of gold coins of Mrauk-U have so far been found. The other two Kings who issued both silver and gold coins were Mong Raza Gree (1593-1612) and Ahbaya MahaRaza (1764-1773) of the same dynasty.
- A bow-shape Laythadaung, the most important fortress, standing on the southern part of Mrauk-U, was built by King Mong Ba Gree during his reign (1531-1553).
- Peaceful Laksay Kan, a moat lying in the southern part of Mrauk-U was formed by connecting the two ends of two north-south running hills.
- 24' long, 17' high and 8' wide Laksay Kan Gate-a western gate of Laksay Kan embankment connecting the two hill ranges.
- A figure of kneeling Earth goddess (*Vasundhari*) as a sima-pillar of Shitethaung, testifying to the fact that the temple was basically built as a sima ordination-hall.
- A scene from one of the Jataka stories namely *Vessandara Jataka*-the last previous existence of Lord Buddha-a colourful carving from the Shitethaung Temple.
- A *Byala*-according to Rakhine tradition, *Byala* is a creature of peace always wearing a smiling face. This artefact is a piece of Mrauk-U Museum. The figures of *Byala* in different styles can be seen in most of the temples of Mrauk-U.
- The ornately carved porch of Mong Khamoung Temple, (1612-1622), great grand son of Mong Ba Gree.
- Figure of Mong Ba Gree in meditation mood-a remarkable carving from the Shitethaung Temple.
- A kneeling stone ogre at the western entrance of Sakyamanaung Pagoda.
- Figure of Hermit U Mra Wa, the architect of massive Shitethaung Temple. U Mra Wa was a friend of Mong Ba Gree. They both had studied in Benares University, India.
- View of Mrauk-U (*From Schouten Voyages*, 1676)
- Varieties of ceramics and utensils of different periods which are displayed in Mrauk-U Archaeological Museum.

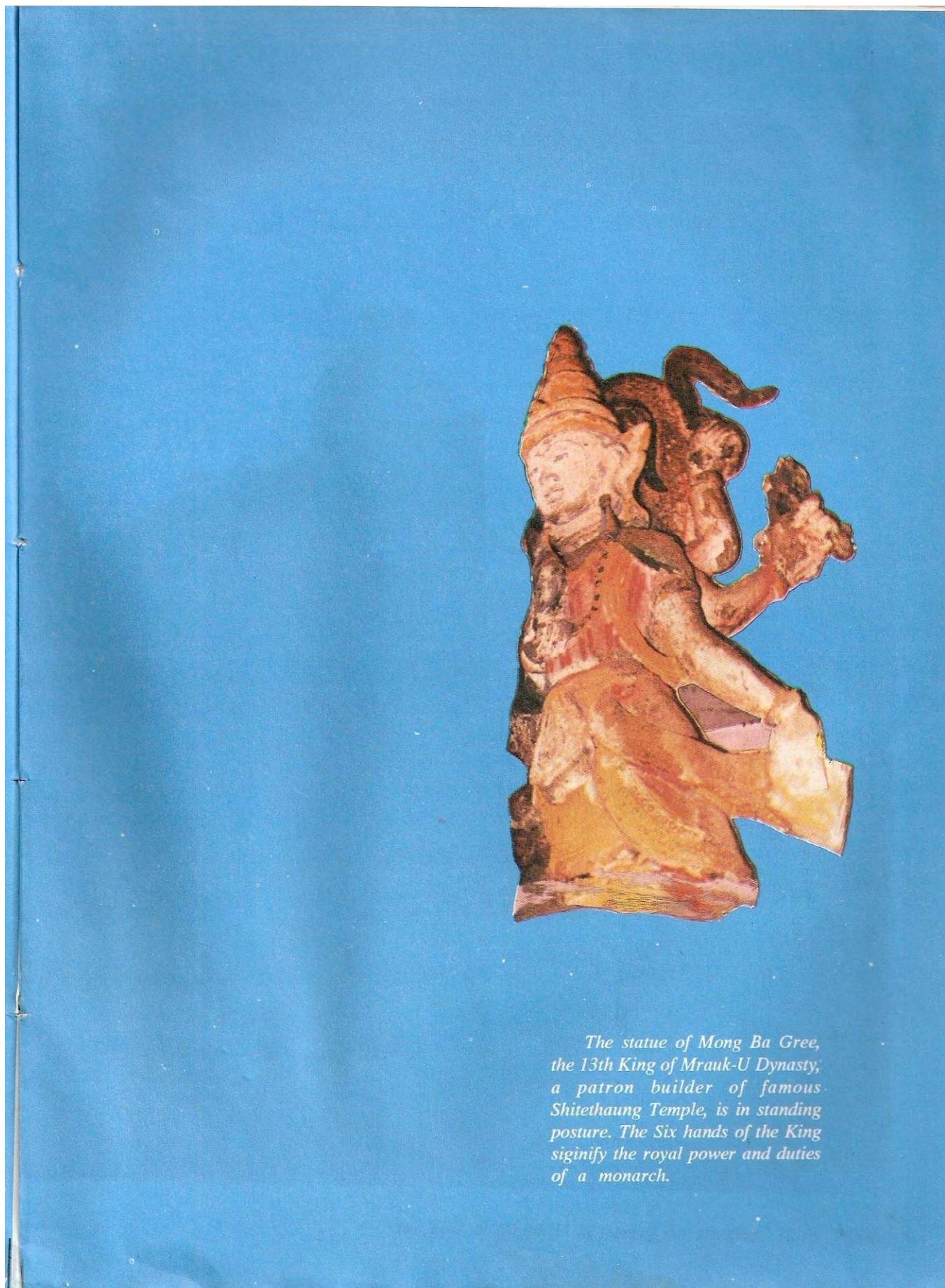
Right: The Shitethaung - the most spectacular of King Mong Ba Gree's massive Temple





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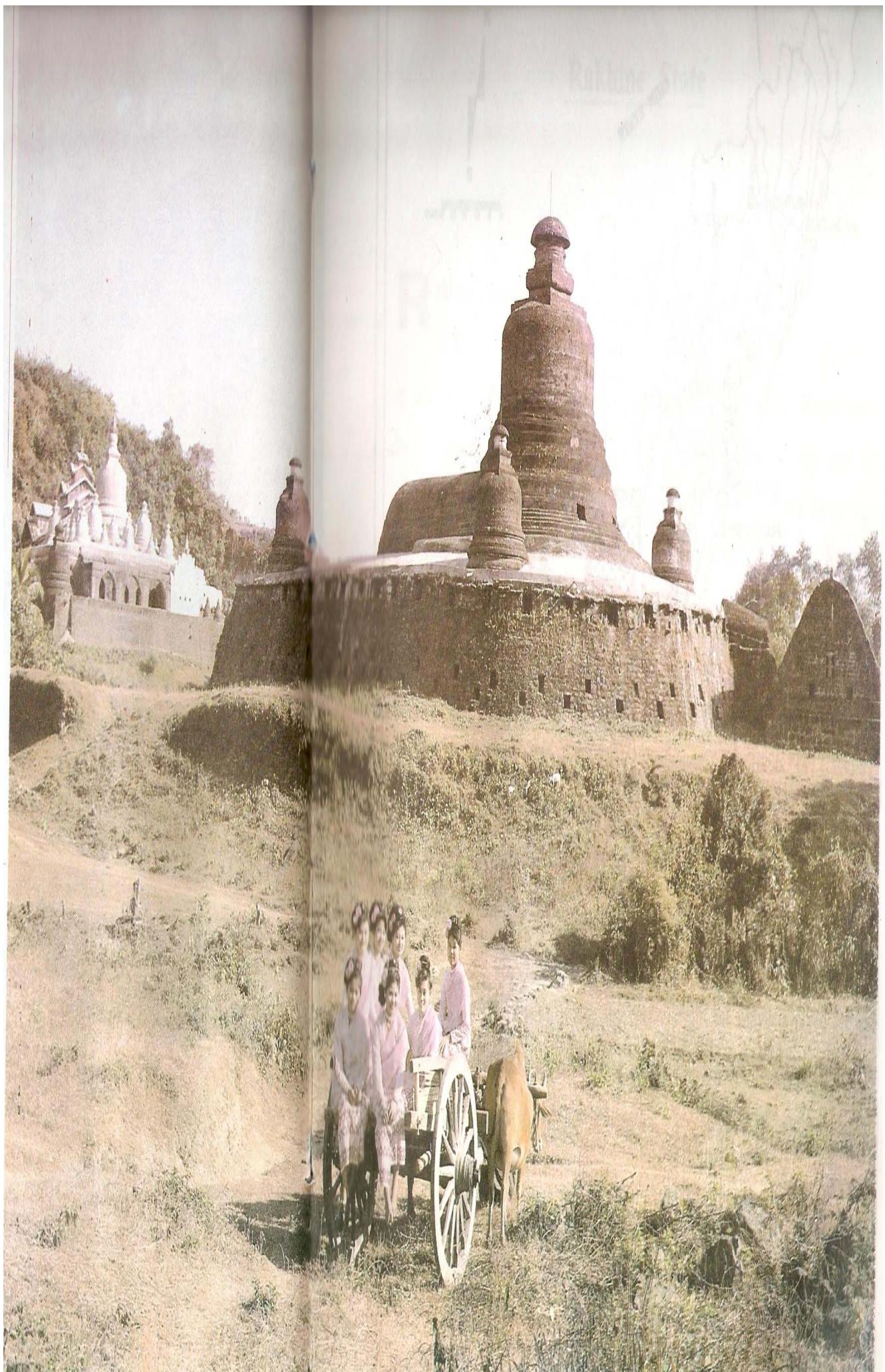
The statue of Mong Ba Gree, the 13th King of Mrauk-U Dynasty, a patron builder of famous Shitethaung Temple, is in standing posture. The Six hands of the King signify the royal power and duties of a monarch.

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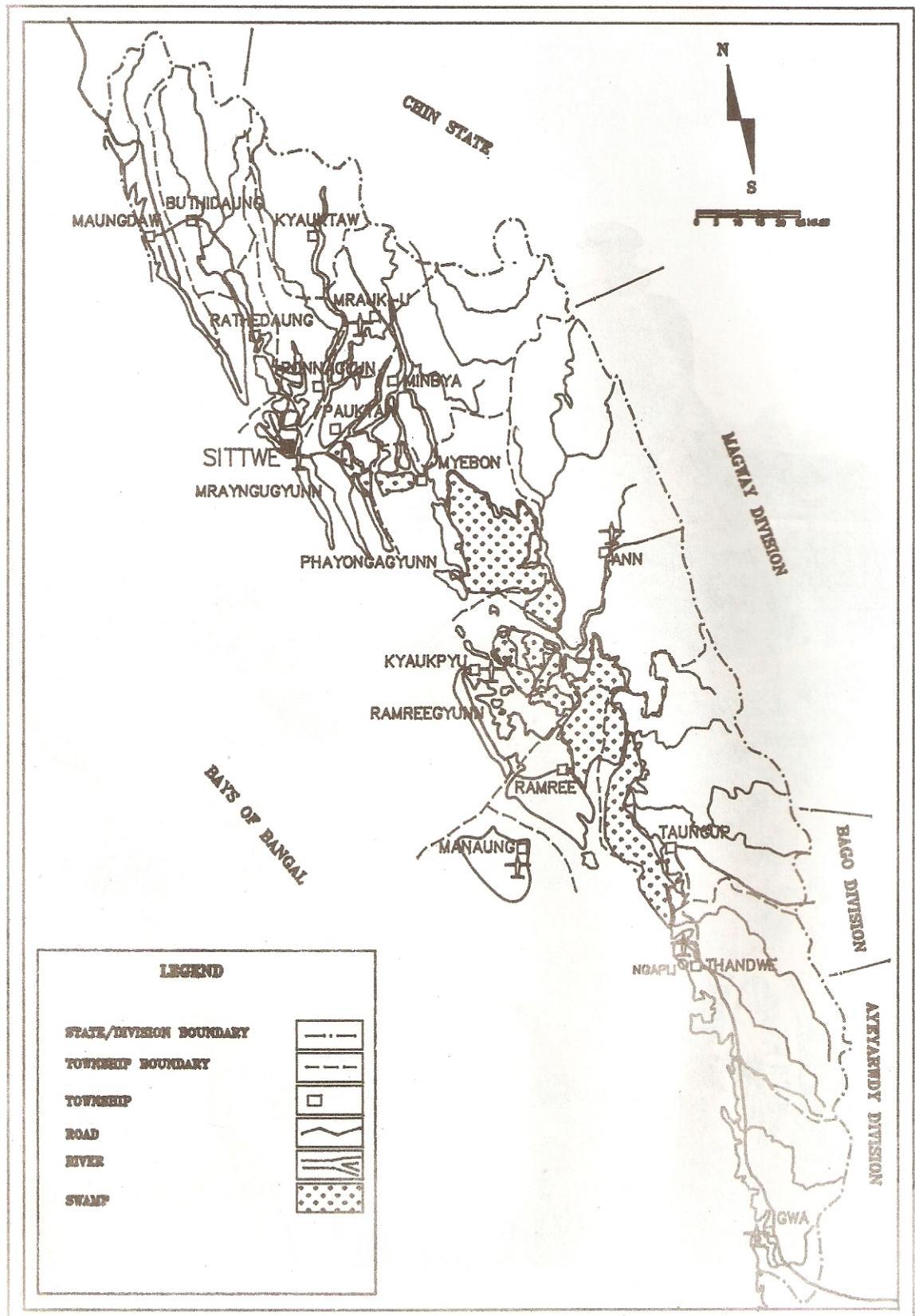
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RAKHINE STATE



Rakhine State

Rakhine (formerly Arakan) is one of the seven states constituted in the Union of Myanmar. Separated by the long range of Rakhine Yoma from Myanmar proper and by the river Naaf from Bangladesh. Rakhine State is a narrow strip of coastal region intersected with the flows of rivers, valleys and blue mountain ranges.

Having an area of 36,778 km it constitutes of 4 Districts, 17 townships and 1,041 village tracts and the population is a little over 2 million.

Most of the people are Rakhines: there are also Chins who occupy the hill areas of Mrebon, Ramree, Ann and Taungoke townships. Many hill tribes interspersed with the Rakhines in the region are Daingnet, Mro, Khumi and Thet (also known as Chakmas). Many other nationals like Myanmars, Kamans, Bengalis and Maramagrees (Bruas) also live in many townships.

Physical Background

The whole region is hilly and the coast is rocky and fringed with islands which are in fact tops of submerged mountains. The larger and more important islands are Ramree, Manaung (Cheduba) and Barongas, all in the central section. The highest elevation of the region is 6,500ft (*Sondaung*). The rivers of Rakhine, with the exceptions of those in the north, are small mountain streams. The rivers Naaf, Mayu, Kaladan and Lemro are all in the north. The Saingdin, a tributary of the Mayu is noted for its water-fall, which has good prospects for development of hydro-electric power.

The Plain of Sittwe is the only sizable plain which is formed by the deltas of Mayu, Kaladan and Lemro rivers. It is fertile and serves as the major rice producing area of Rakhine.

Sittwe, the capital of Rakhine State, in Myanmar. is situated in this plain.

The Rakhine Coast, though generally rocky, has some lovely beaches. One such beach is the Ngapali, close to Thandway and is Myanmar's leading seaside resort.

The average temperature is about 28° 9'C during the hottest month and about 21° 6'C in the cold season. The whole region receives heavy rainfall (more than 500cm a year). Storms, originating in the Bay of Bengal, may visit the region in May, October and November.

Economy

Since time immemorial, Rakhine has been called as Dhanyawaddy-the "Land of Bounteous Rice." Fit to its name, Rakhine exports rice every year. Yearly increase in exports of marine products and encouragement in the fishing sector by the government might help the State to earn more foreign exchange in the near future. In addition to rice mills, saw mills and edible oil mills, a new sugar mill has started operation at Kyauktaw. Rakhine *longyis*, (worn by gentlemen and ladies produced by house-hold hand - looms are popular

The Mahamuni Image or Rakhine Pharagri

Communication

As the country is rugged and cut up by small streams, most of the transports is conducted by water. Important roads are: Buthidaung-Maungdaw road (35.5km), Ramree-Kyaukpru road (80 km), Taungoke-Thandway-Gwa road (205km), Thandway-Mayo Bay branch road (43km) and Kyauktaw-Minbya road (43km). Three passes link the Rakhine Yoma with the Central Basin.

The waterways form the chief means of communication in this long coastal region. Motor vessels ply from Sittwe to Buthidaung, Paletwa, Mrauk-U, Pannraung, Manaung and Thandway and to Yangon. Sittwe, Kyaukpru and Thandway also have air links with Yangon.

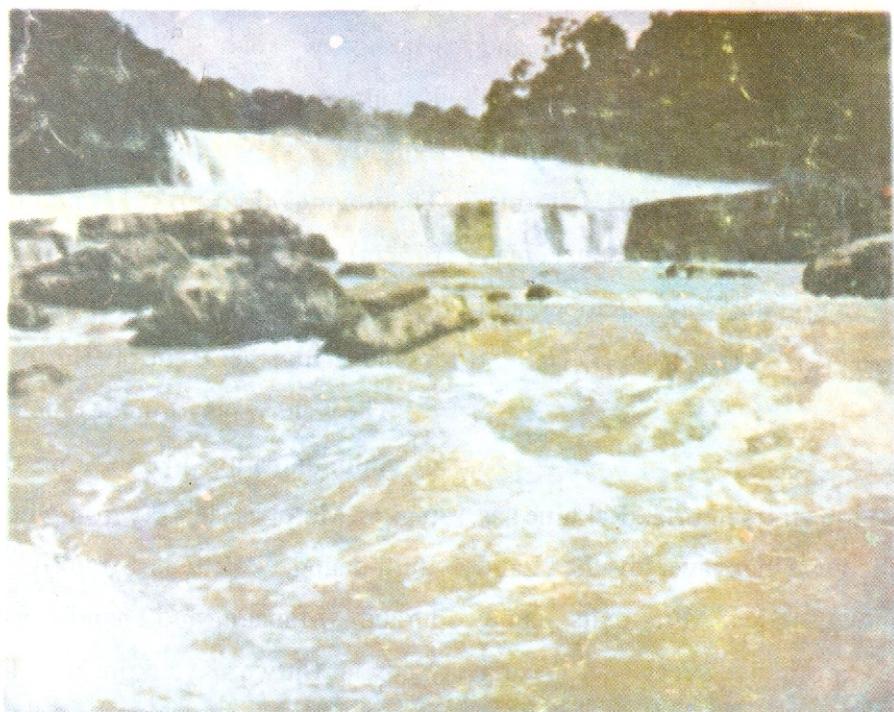
Cultural Heritage

For those who cling to with fondness to whatever is ancient, Rakhine offers some of the richest archaeological sites in South-East Asia. While Bagan is considered as the City of Pagodas, Mrauk-U the last stronghold of the powerful Mrauk-U Kings is truly considered as the Fortress City in Myanmar.

The City of Mrauk-U is situated 40 miles upstream to the north-east of Sittwe. Founded in 1430, and rebuilt by the help of the Portuguese a century later, Mrauk-U stood long for three hundred and fifty-five years. The city

Rakhine civilization saw its Golden Days.

The pride of Mrauk-U is in such majestic monuments as the massive Shitethaung Temple that houses a rich array of Lord Buddha's previous lives and also the figurines of Rakhine



was a cosmopolitan city, fortified by a 30-kilometer long fortification and an intricate net of moats and canals. At the centre of the city was the Royal Palace, looming high over the surrounding area like an Asian acropolis. Waterways formed by canals and creeks earned the fame of a distinct resemblance to the city of Venice. It is in the Mrauk-U period of Rakhine history that

Saingdin Waterfall

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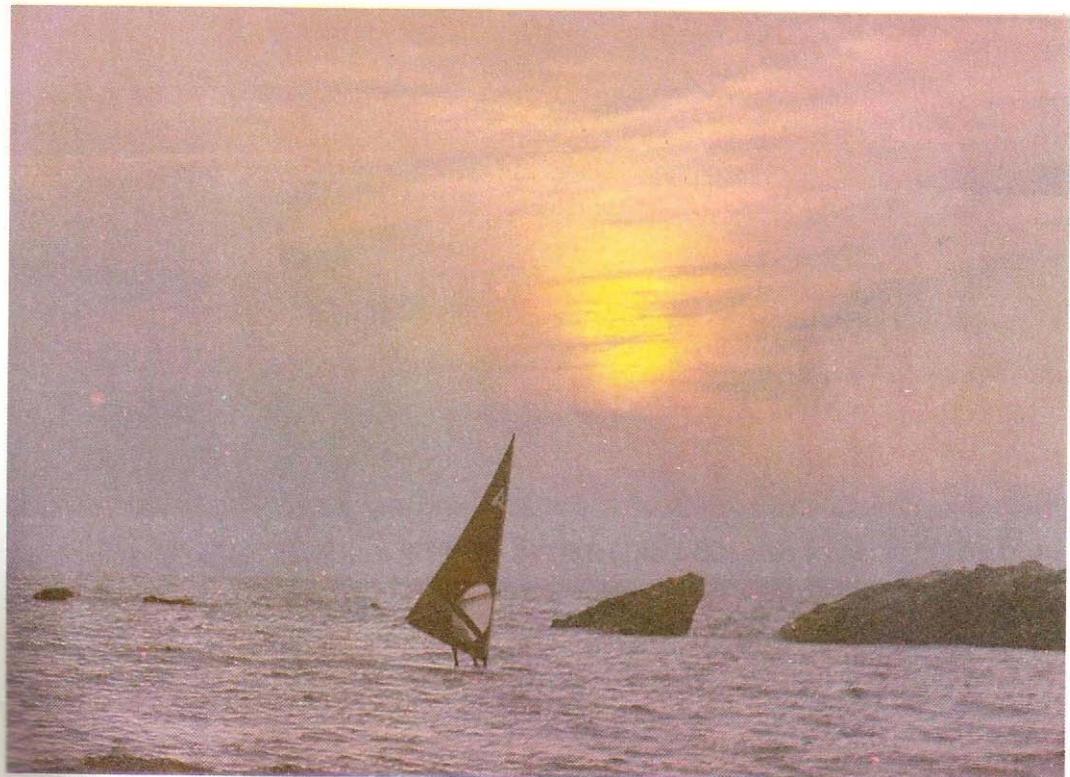
culture of that period. The colossal Htukkant Thein, an ordination hall with several images exhibiting clothing popular in the 16th century, richly decorated central pillar of Anndaw Thein and countless others that have rarely been visited by foreigners - all having more or less superb stone works.

The excavation works of old Vesali (5 miles north of Mrauk-U) which was conducted between 1980-1985 added

a richer collection of artefact to an already-rich hoards of priceless antiques above the soil. Research on the new found antiquities of Rakhine civilization may inspire scholars to delve into many hidden facts of ancient times.

to his time.

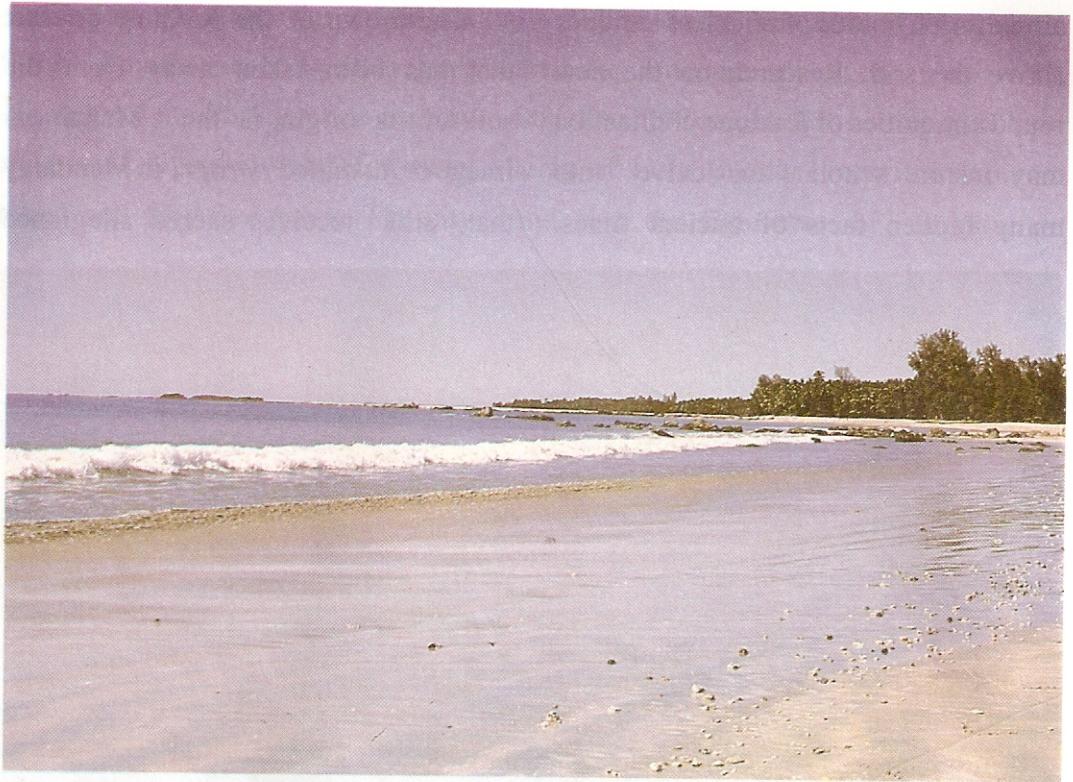
The crown of the Rakhine artefact that has been taken away from the soil of its origin is the Mahamuni Image or *Rakhine Pharagri* in Mandalay that still receives sacred allegiance



Numismatic studies have unveiled that coin - making was popular in Rakhine as far back as in the 4th century. The wealth of cultural heritage is manifest in statues and inscriptions. Anandacandra inscription, wrought by Anandacandra -an 8th century Vesali King, records in over 60 Sanskrit stanzas which disclosed the consecutive succession of the long line of kings that ruled old Rakhine up

from millions of South-East Asian Buddhist devotees. The colossal image, rising to 13ft, made the soil of its origin to be nicknamed as the "Land of Great Image." The shrine of Mahamuni at Kyauktaw, the alleged seat of the original Image, has stone statues in its place, datable to 5th century AD.

Ngapali - the leading seaside resort of Myanmar



Ngapali Seabeach



Ngapali Hotel

Introduction

Mrauk-U is the ornament of Rakhine culture. Its name suggests the fulfilment of endeavours. Between 1430 and 1785 it was the last capital of the powerful Rakhine Kings where the Rakhine culture had its full bloom.

Shong Silavansa [a poet in Mong Khari's rule (1433-1459)] wrote in praise of Mrauk-U City as follows:

*Clear and cool Kiccapanadi
On its east flank stands Mrauk-U City
The hub of a land of dazzling glory.....
Named Rakhine, the proverbial beauty
Smiling under the monarch great
Possessor of the Royal Parasol white.
A man of matchless calibre
Of all enmities who is the conqueror.*

The Golden days of this city, those of the 16th and 17th centuries, were contemporary to the days of the Tudor Kings, the Moghuls, the Ayuthaya Kings and the Ava (Inwa), Taungoo and Hanthawaddy Kings of Myanmar.

Originating in the Dhanyawaddy and Vesali periods of earlier Rakhine, the tradition of setting up cities was handed down to Mrauk-U, where it flourished to the full.

To Golden Mrauk-U

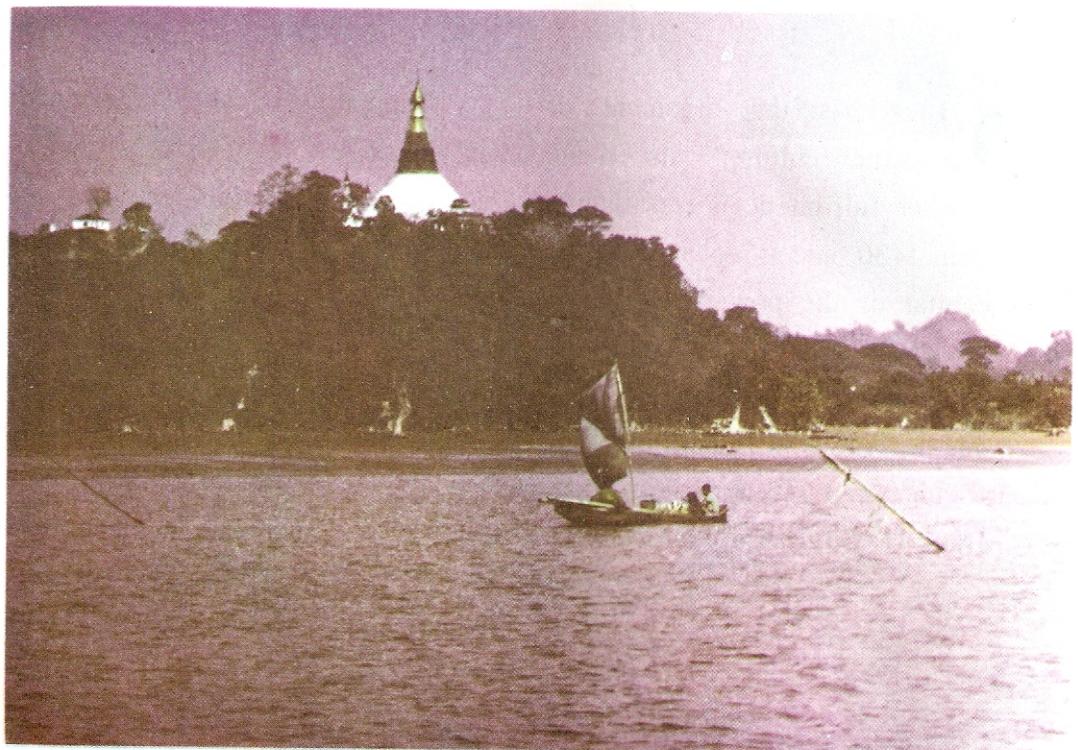
In praise of Mrauk-U Adoo Mong Nyo, a court bard of King Ba Saw Pru (1459-82) also wrote in his *Rakhine Mong Thami Aye Chun* as follows:

*Kiccapanadi: on its eastern flank
Where the tide from estuary floods in
Brimming over both the banks ...
There spread towards the east
The sky-high way lengths of mounts:
And majestically shines
The Golden Palace of Mrauk-U
The pride of Rakhine:
A unique site all over Zambu island.*

Maruk-U, the capital city of 48 kings for 355 long years, stands at 20° 25' N Lat. and 93° 11' E long. It was founded by the King Mong Saw Mon in 1430.

The city being well-fortified with 19-mile long fortification walls, moats and natural barriers since its first establishment, the then war-torn Rakhines began to regard it as the "Promised Land" at its emergence.

river greets the travellers as the vessel nears the mouth of the creek. Fishing boats, sampans, country-boats, catamarans and vessels of various kinds somewhat reflect the life style of the Rakhine nationals. Going upstream



This old city is just 40 miles away by river from Sittwe. The Mrauk-U-bound vessels usually depart from a jetty in the Sattroegya a tributary creek of the Kaladan river, where the bulk of Rakhine State's trade and commerce is handled. A panoramic view of distant mountain peaks serving as a backdrop for the eastern side of the Kaladan

Waritetaung Ceti, a pagoda of great significance of Mrauk-U period.

along this river, Tan-Kho village comes foremost to the view. A mountain range on the western side of the river once served as a naval base of the Royal Rakhine Navy.

From here, the view of the Waritetaung Pagoda which enshrines the holy skull relic of the Buddha could be seen in the north. It's height is 150ft now. It was originally built by Mong Phaloung (1571-1593) of the House of

Mrauk-U. Being a pagoda of great significance, the Rakhine mothers still sing to lull their babies:

*Waritetaung ceti round and shapely
Its top gilded so beautifully
And when does my sonny visit it
On which day of the week?*

From here the vessel heads eastward to Mrauk-U. Siberian-geese, seasonal migrating birds and wild ducks flap wings and their long ripples of crackling vibrate on the blue water. The rhythm of wind and waves reminds one of



In the old days there was a grand palace of a lesser king in the west of the Waritetaung Pagoda. Manrique* recorded the presence of a customs office in the environs. Today Punnagyun town lies north to the pagoda across the creek.

* Sebastiao Manrique an Augustinian Friar, a Portuguese traveller who was born at Oporto some time between 1590 and 1600. Manrique travelled Arakan (Rakhine) during the reign of King Thirithudammaraza (1622-1638).

the tune of a boat-race song:

Kanchana Pabbata, the silvery mountain, from there the hamsa ducks (Brahmini ducks) soar, hovering high up, cheers O boys cheer to all.

Manrique recorded the presence of magnificent houseboats with abundant

Scenic view of the blue Kaladan river with Siberian-geese and wild ducks in flapping wings.

facilities for royal proceedings on this river. The great lords travelled in those houses up and down the river, especially when they accompanied the king, who went in a palace made of the same material (= bamboo), with halls, rooms, drawing rooms, galleries and antechambers. All the apartments were built with such neatness and beauty that, for mere floating pleasure houses, they might be considered truly magnificent. In these pleasure trips, the Rakhine monarch usually spent two summer months, giving audiences and despatching business, the concourse being as great as when he held his court on land.

Against the faraway north-western sky the ever blue *Bay-nga-ra* ranges (five hundred ducks ranges) stand silent and stately. The Kaladan delta, through which the river to Mrauk-U meanders, is where Pyaday stands today. Pyaday or watch-tower is a name that reminds reminiscences of a naval check-point in Pyaday of the olden days. In the 18th century a Pyaday native rose to power and succeeded to the throne of Mrauk-U on King Sandaparama's death, assuming the title - Ahbaya Maha Raza.

A few minutes journey up from Pyaday takes one to Thantara village where visiting diplomats from foreign lands once temporarily put up. Dwara village, the

gateway to Mrauk-U is not so far from there. Undulating hills of Mrauk-U with white temples and pagodas on their tops then appear within sight, beckoning the aweinspiring visitors on. The Thinghanadi creek, the life-blood of Mrauk-U, appears shortly after, Uggabyan* in his *Shwannlaik Ratu* wrote in 961RE (1599 AD):

*The pride of Rakkha, Mrauk-U the gold
Golden river boats anchor by the bank
of Thinghanadi*

*To the south of the Palace on river of
the Golden-boat-wharf.*

From here this creek narrows on till it reaches Aungdatt wharf. Field of vision from this wharf is limited by Mrauk-U hills and the real city of the old is tucked away among them.

After the annexation of Arakan (Rakhine) by the British, the capital was shifted to Sittwe (Akyab), since that time Mrauk-U was being known by the people as *Mrohaung* (Old City).

The name Mrohaung or the Old City was given by the British when they shifted their seat of administration to Sittwe in 1826. The original name of Mrauk-U was restored again in 1979.

Mrauk-U offers a visitor many chances to study the cultural and

* A court bard of Mong Raza Gree (1592 - 1612).

traditional heritage handed down to the present day Rakhine generation by their forefathers. Taking it all in all, Mrauk-U could rightfully be claimed as the "Open-air Museum" of the arts and culture of the people of Rakhine.

Mrauk-U the Heritage

*Offerings to the Lord, thazin orchid
Stalks of thazin, blooming in clusters,
The pagodas and temples of Rakhine
Where pay homage we must.*

(From a Rakhine folk song)

Once, more than six million shrines and pagodas flourished in Mrauk-U. There is rarely any hilltop that does not adorn itself with one pagoda or another. In fact, they formed the pride of the golden city. Dr. Forchhammer* wrote in his *Arakan*:... "In durability, architectural skill, and ornamentation the Mrohaung (Mrauk-U) temples far surpass those on the banks of the Arrawaddy".

The stone pagodas in Mrauk-U were built three and four centuries ago, and many have been totally neglected for the last 150 years: the sides of the ponderous stone blocks fit compactly and are joined with cement, thus

resisting the absorption of fungus which are capable of reducing a brick pagoda into a shapeless heaps of bricks in a few years.

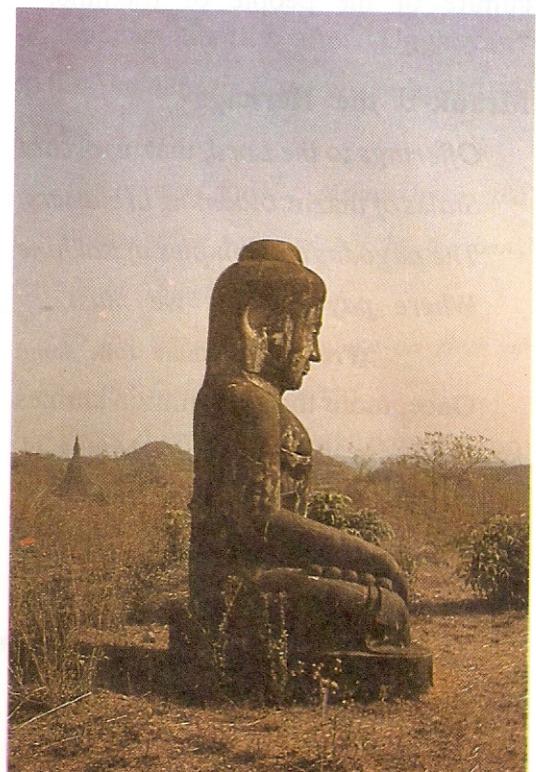
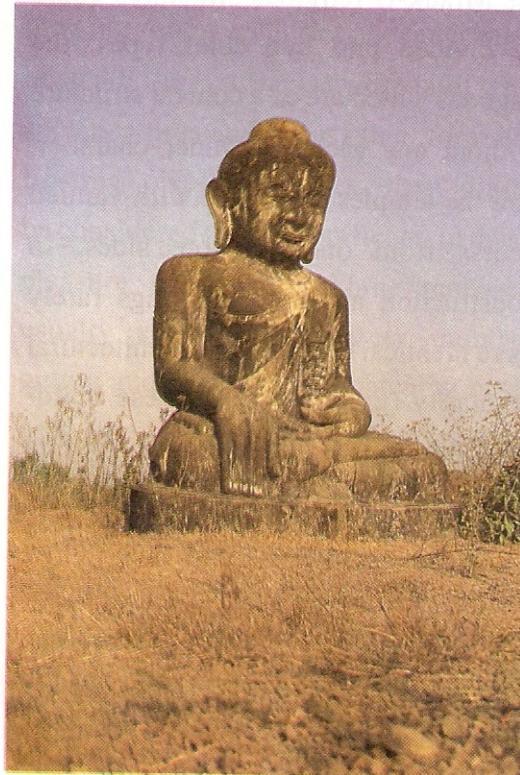
As with the pagodas of Myanmar, the Mrauk-U religious structures could be divided into two chief types: the pagodas which are of a conical structure without any access to inner chamber, and the temples which are with vaulted access from one or more sides. In construction all these buildings rarely have identical designs. The architectural regularity (uniqueness) of these buildings lies in the fact that the roof is vaulted. The architectural buildings of Mrauk-U may be divided into three distinct periods: the earlier period (1430-1513), the middle period (1531-1638), and the late period (1638-1785).

The earlier buildings were not of a massive build. The outlines had a distinct resemblance to the upper part of the miniature Vesali stupas. The relic chamber was placed on the bowl, topped by a parasol. Mukseitdaw and Lower Nibbuza pagodas belong to this type. Lemyathna follows this tradition, yet the base of the temple has vaulted entrances from the four cardinal points. The Mrauk-U temples have a variety of modifications like octagonal base, bell-shaped basement, ornamented

* A renowned archaeologist, who served as the superintendent of Archaeological Department of Burma (Myanmar).

receding cone without any relic-casket, etc. Bodi Shwegu and Mungaladatt Shwegu are two examples. Laungbwannbrauk Pagoda, built in 1525, may be considered as the first conical pagoda

The middle period is characterized by the introduction of massive structures, which again reflects the prosperity the Mrauk-U period enjoyed. With inner temple, galleries and internal decora-



to be built in Mrauk-U. Extensive occurrence of ornamental pedestals is a remarkable characteristic of the early Mrauk-U period temples and pagodas. Some fine examples are: Anawma, Bodi Shewgu, Mroh Ughaung, Panzeemraung Shunpun, Nyimadaw, etc.

A single block of stone carving Buddha image in Mahamuni posture-bhumisparsa mudra (Mrauk-U period). (front pose & side pose)

tions, these temples induced a sense of inner calm rather than imposing height. Shitethaung, Htukkant Thein, Anndaw Thein and Kothaung Temples come of this tradition. Elaborately carved *Pitaka* libraries, though small in size, further enhanced the tradition of stone ornamentation skills of the Mrauk-U masons. The later half of the middle period put the conical pagodas into vogue.

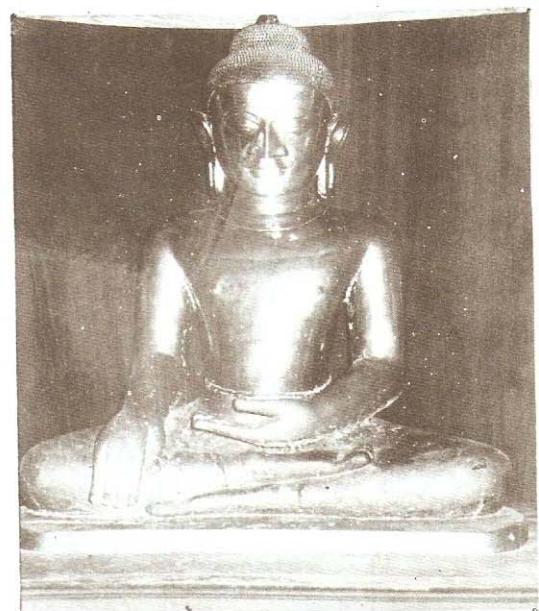
The later period architecture succeeds this very school. Imposing structures made way into the scene, use elaborate ornamentation was minimized, and was restricted to temple entrances only. The conical structures are found in two general types. The most remarkable of them are Sakyamaung, Mong Khoung Shwedu, Ratana Manaung and Mungala Manaung are the cave temples of this period.

The parasol (chatra) of this conical structures was always made of stone slabs fitted one atop another. The shaft of the parasol was made of iron. The parasol actually looked like a real sunshade over the finial. The parasol was usually elaborately carved. Some rare pieces of these parasols can be found at Mrauk-U Museum, Shwehti Thein Temple and Pharabaw.

The pagodas and temples built or renovated during the Myanmar governor's rule (after the fall of Mrauk-U 1785-1825), followed the tradition of the Kunbaung architecture, with smaller pagodas built at the corners of the lower basement of a pagoda, bricks were usually used in making the receding arches. U Mra Wa and Shwegu Daung pagodas are the two

examples that still survive.

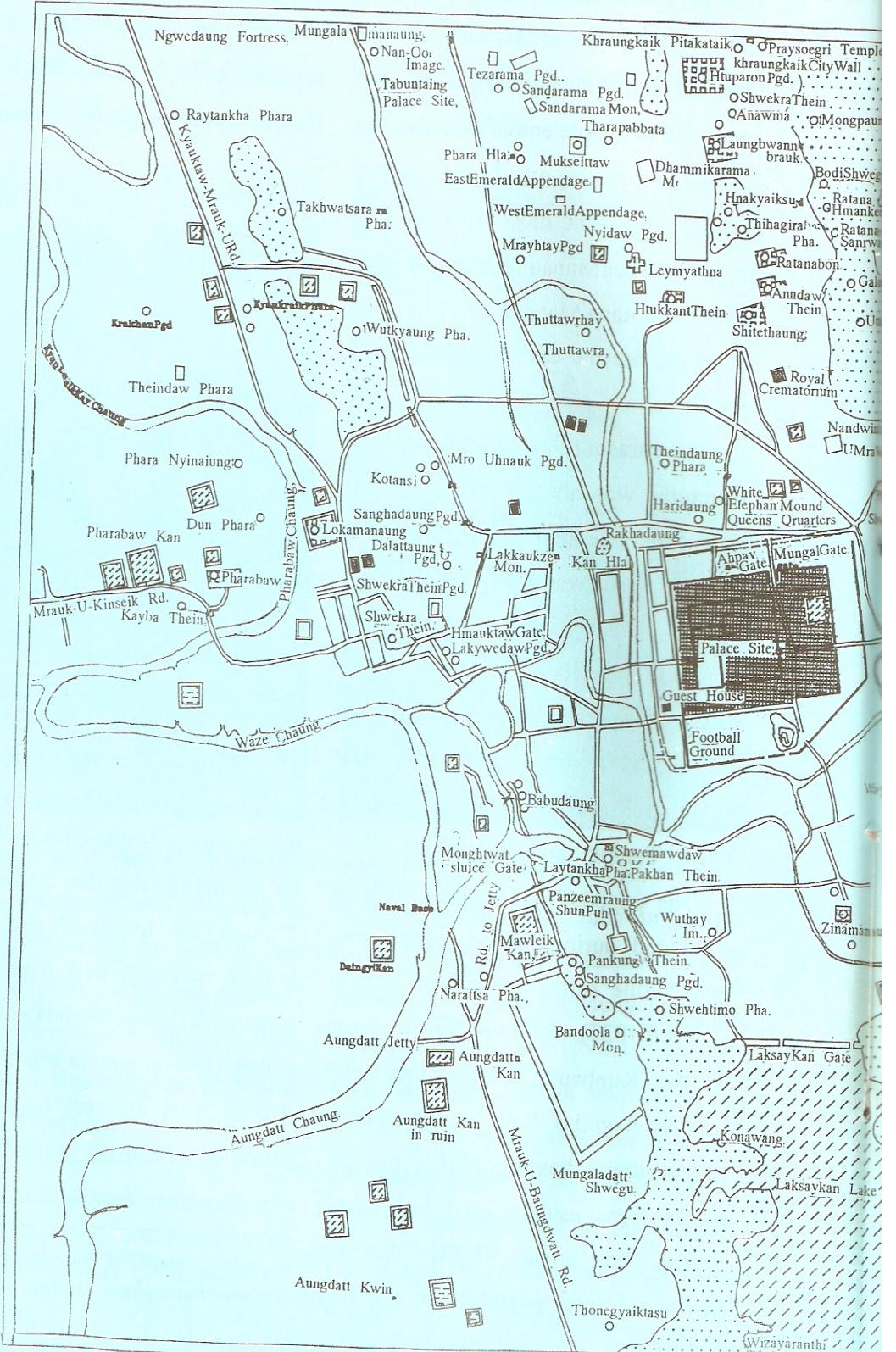
Stone was also used in making statues. The biggest stone statue is supposed to be the 15-foot high Wuthay Image. Stone images were made either



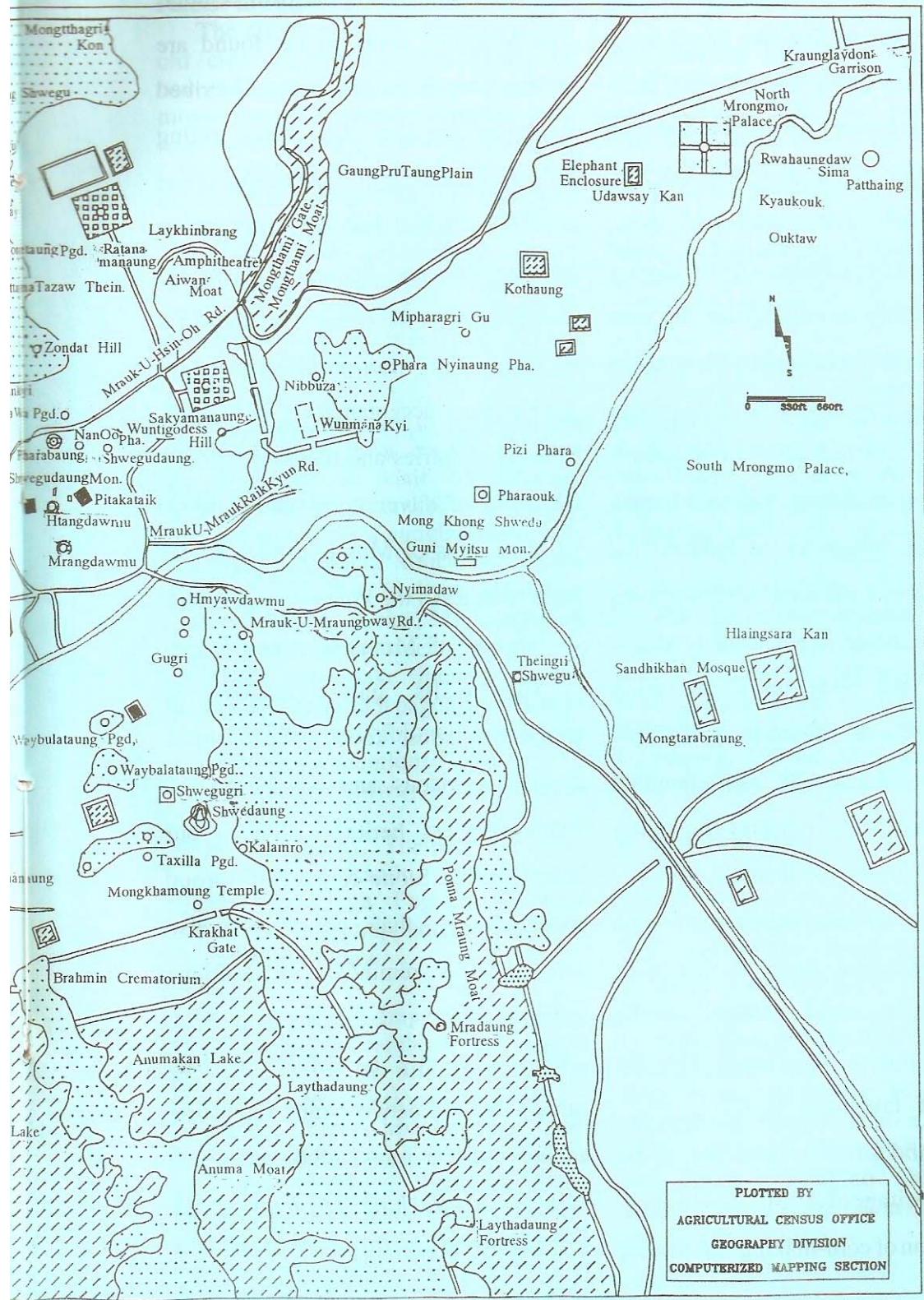
by carving a single block of stone or by wedging together stone blocks. Though the Mrauk-U period iconography was inherited from the older tradition of the Vesali and Lemro periods, a distinct development was clearly identifiable from the very beginning. The prevalent form of attitude adopted was the *bhumisparsa mudra* of earth-

A bronze image of Buddha in Mahamuni posture-bhumisparsa mudra.

Guide Map for Mo



Monuments of Mrauk-U



touching posture and the Mahamuni posture with the right leg placed on the left. A strong lion-like broad torso, large head slightly bowed, eyes half-shut in meditation, ear lobes extended but not touching the shoulders, full lips, hair represented by snail-shell curls, monastic robes being of lotus-fibre muslin clearly revealing the features of the torso, slim-waisted and deep curve of the robe revealing the breast. These all inspire a sense of deep reverence to worshippers. Identical sizes of some parts of the image are as follows: the peripheries of the protuberance of crown and the neckline, the knee-spread and height of the body up to the point between the eyes. Some images of this period are found with robes knotted at the breast. This indicates the supernatural flight of Arahants.

Metal images also have similar ratios in their execution. Some images even incorporate the rays of light on the head. The bigger cast images have the sitting-mat integrally cast.

Gold and silver coins serve as the priceless heritage of the Mrauk-U period. The tradition of coin-making was handed

down from the Vesali kings who started minting coins around the fifth century. The Mrauk-U coins so far found are of one denomination only. Inscribed on coins are the title of the ruling king and his year of coronation. Coins before 1638 had Rakhine inscriptions on one side and Persian and Nagari inscriptions on the other. The inclusion of the foreign inscriptions was meant for the easy acceptance by the neighbouring countries and the Arab traders. 23 types of silver coins and 3 types of gold coins of Mrauk-U have so far been found. All the kings who ascended the throne of Mrauk-U issued coins.

City walls, gates, settlements, monastery sites, food godowns fortresses, garrisons and moats are the other priceless heritage left to our safe keeping. Stone rubbles of proud mansions at that period are also our priceless reminders of Rakhine glory.

They silently bear the relentless struggle waged between men and nature to curve out a proud civilization that was called *Rakhine Mrohdaw* - the Capital of Rakhine.

Places to Visit in the Old City

The sights one can visit around the old city of Mrauk-U can hardly be covered in a couple of days: pagodas, moats, the garrisons and fortress in ruins, ruined stoneworks, tumbling city walls lying scattered around the city on top of the hills, around the old spaces of the city and beyond. But as for those who come here for a short stay, it is advisable to select all the sights he wants to visit and plan accordingly to save time and troubles.

1. Pilgrims

Pilgrims who wish to cover all the important sites in a couple of days are requested to visit Shitethaung, Anndaw Thein, Ratanabon, Htukkant Thein, Lemyathna, Laungbwann-brauk, Tezarama, Mungala Manaung, Ratana Manaung, Thekya (Sakya) Manaung, Zina Manaung, Loka Manaung and Pharabaw in that order.

Those who take interest in the historically important pagodas of Mrauk-U may visit the following pagodas besides those mentioned above:

- a. Ratana Sanrway, Ratana Hman-keen
- b. Shwegugri, Theingri Shwegu,
- c. Wizaya Ranhi, East Emerald Appendage Pagoda & West Emerald Appendage Pagoda, Mukseitdaw.

2. Architecturally Important Pagodas

A variety of architectural wealth may be found in the following pagodas besides those mentioned above:

Pitaka Taik, Mongbaung Zedi, Sandarama Monastery, Dhammikarama Monastery, Nibbuza, Pharaouk, Phara Nyinaung, Kothaung and environs, Rwahaungdaw sima hall, Pizi, Konawang

and Mongkhamoung Temple.

3. Culturally Important Pagodas

Those who come to study the cultural and traditional life of the past Rakhine may profit from Shitethaung, Anndaw Thein, Htukkant Thein, Laungbwann-brauk, Maha Bodi Shwegu, Sakya Manaung, Zina Manaung, Loka Manaung, Mong Khamoung Temple, Pitaka Library, Konawang, Praysoegri Phara and the Museum.

4. Literally Important Places

Those who take interest in the old inscriptions and the evolution of the Rakhine alphabet may visit the Museum, Shitethaung Temple & Anandacandra inscriptions pillar, Tezarama, Mungala Manaung, etc:

5. Recreational Spots

For the random visitors, Mrauk-U offers the wealth of natural sightseeing around the lakes of Laksay Kan, Anuma Kan, and some other hills like Babudaung, Sangadaung, Haridaung, U Mra Wa Taung (hill) and Nibbuza Taung (hill).

6. Historical Sites

The ruins of bricks and stones of Mrauk-U stand as a silent testimony to the irreversible law of nature. Sites like the Palace Site, Laythadaung Fortress, Lake Daingyi, Ba Saw Pru Phara, Narattasa Phara, Ngwe Daung Fortress, Mungala City Wall, Tabundaing Nann Palace, Mongthagree Kon, Khrang-kaik Gate, Ray Hla Fort, Moats, Wongmana Barn Complex, Udawsay Lake, Kraunglaydon Fortress, North and South Mraungmo Camps, Kret Khait and Laksay Kan city gates are worth visiting.

Pilgrims Corner

a. The Peerless Four:

1. Shitethaung Temple
2. Anndaw Thein
3. Htukkant Thein
4. Kothaung Temple

b. Three the Ornate:

1. Laungbwannbrauk
2. Pankung Thein
3. Panzeemraung Shun Pun

c. Four the Divine:

1. Mrungdawmu
2. Hmyawdawmu
3. Htaungdawmu
4. Pawdawmu (Pharabaw)

d. The Hollow Nine:

1. Shwegugri
2. Theingri Shwegu
3. Bodi Shwegu
4. Mungaladatt Shwegu
5. Mipharagri Shwegu
6. Thekya Shwegu
7. Ratana Shwegu
8. Shwegu Zedi
9. Mong Baung Shwegu

e. Jewels the Seven:

1. Ratanabon
2. Ratana Manaung
3. Ratana Sanraway
4. Ratana Hmankeen
5. Ratana Bimann
6. Ratana Theinkha
7. Ratana Shwegu

f. Victories the Five:

1. Sakya Manaung
2. Ratana Manaung
3. Zina Manaung
4. Loka Manaung
5. Mungala Manaung

g. Five the Blissful:

1. Lemyathna

28

2. Mukseitdaw

3. Mra Tazaung (emerald appendage)
4. Wizaya Ranthi
5. Mrotay Phara

Tour Schedule

First Day

Morning Hours: Shitethaung, Anndaw Thein, Ratanabon, Htukkant Thein, Lemyathna, Laungbwann-brauk, Khraungkaik Pitaka Library, Bodi Shewgu, Ratana Manaung, Sakya Manaung.

Afternoon Hours: Palace Site, Museum, Zina Manaung, Mong Khamoung Temple, Anuma Lake, Laksay Kan, Wuthay Image, Panzeemraung Shun Pun, Pharabaw, Loka Manaung.

Second Day

Morning: Mungaladatt Shwegu, Konawang, Wizaya Ranthi, Narattsa Phara, Daingyi Pond, Baung Dwett (by car).

Afternoon: Lakkaukzee Monastery, Shweikra Thein, Reetankha Phara, Tezarama, Mungala Manaung.

Third Day

Morning: Nibbuza, Pharaouk, Kothaung, Kraunglaydon Garrison, South Mraungmo, Nyidaw Phara, Theingri Shwegu.

Afternoon: U Mra Wa Zedi, Shwegudaung, Wunti Cave Shwedaung, Mraudaung & Laythadaung Fortresses.

Fourth Day

Morning: To Dhanyawaddy (Mahanuni Shrine), Salagiri Hill (Kyauktaw), and Kyauktaw Town (the other side of Kaladan River) (by motor car.).

Afternoon: To Vesali (return trip by car from Kyauktaw to Mrauk-U) and back to Mrauk-U.

Fifth Day

Morning: To Laungret (by car) and return to Mrauk-U.

Chronological List of the Kings of Mrauk-U

Mrauk-U which remained the capital of Rakhine for 355 years was founded by King Mong Saw Mon in the year 1430 AD. This capital city was housed

by 48 kings during its nearly three and a half centuries of glory and power. King Thammadaraza (1782-1785) of Mrauk-U Dynasty was the last ruler.

Here is a list of the kings of Mrauk-U in chronological order:

| No | Relationship | Name | Ne- ther | Reign | Period(AD) | Remark |
|----|---|--|-------------|-------------------------------|------------|---|
| 1 | Son of King Razathu (Laungret Period.) | Narameikhla Mong Saw Mon Saw Mon Khin | 24 | 4 reign 22 fell 3 reign | 1430-1433 | <i>Father founder of Mrauk-U</i> |
| 2 | Brother | Naranu Mong Khari Ali Khin | 42 | 26 | 1433-1459 | <i>Co-founder of Mrauk-U</i> |
| 3 | Son | Ba Saw Pru Kalima Shah | 30 | 23 | 1459-1482 | <i>Issued silver coins inscribed with Persian Kalima.</i> |
| 4 | Son | Mong Dawlyar Maha Mawkhhu Shah | 27 | 10 | 1482-1492 | |
| 5 | Son of Mong Khari | Ba Saw Nyo Maha Mauk Shah | 57 | 2 | 1492-1494 | |
| 6 | Son of Mong Dawlyar | Mong Ran Aung Nawrish Shah | 9 | 6 month | 1494 | |
| 7 | Uncle from mother's side | Salingathu Theingathu Thet Kauk Daw La Shah | 40 | 7 | 1494-1501 | <i>Issued silver coins inscribed with Persian.</i> |
| 8 | Son | Mong Raza Ali Shah | 22 | 12 | 1501-1513 | <i>Issued silver coins inscribed with Persian.</i> |
| 9 | Son | Gazapati | 16 | 2 | 1513-1515 | |
| 10 | Brother of Salingathu | Mong Saw O Thirithu Zala Shah | 60 | 6 months | 1515 | |
| 11 | Son of Mong Dawlyar | Thazata Ali Shah | 52 | 6 | 1515-1521 | <i>Issued silver coins inscribed with Persian</i> |

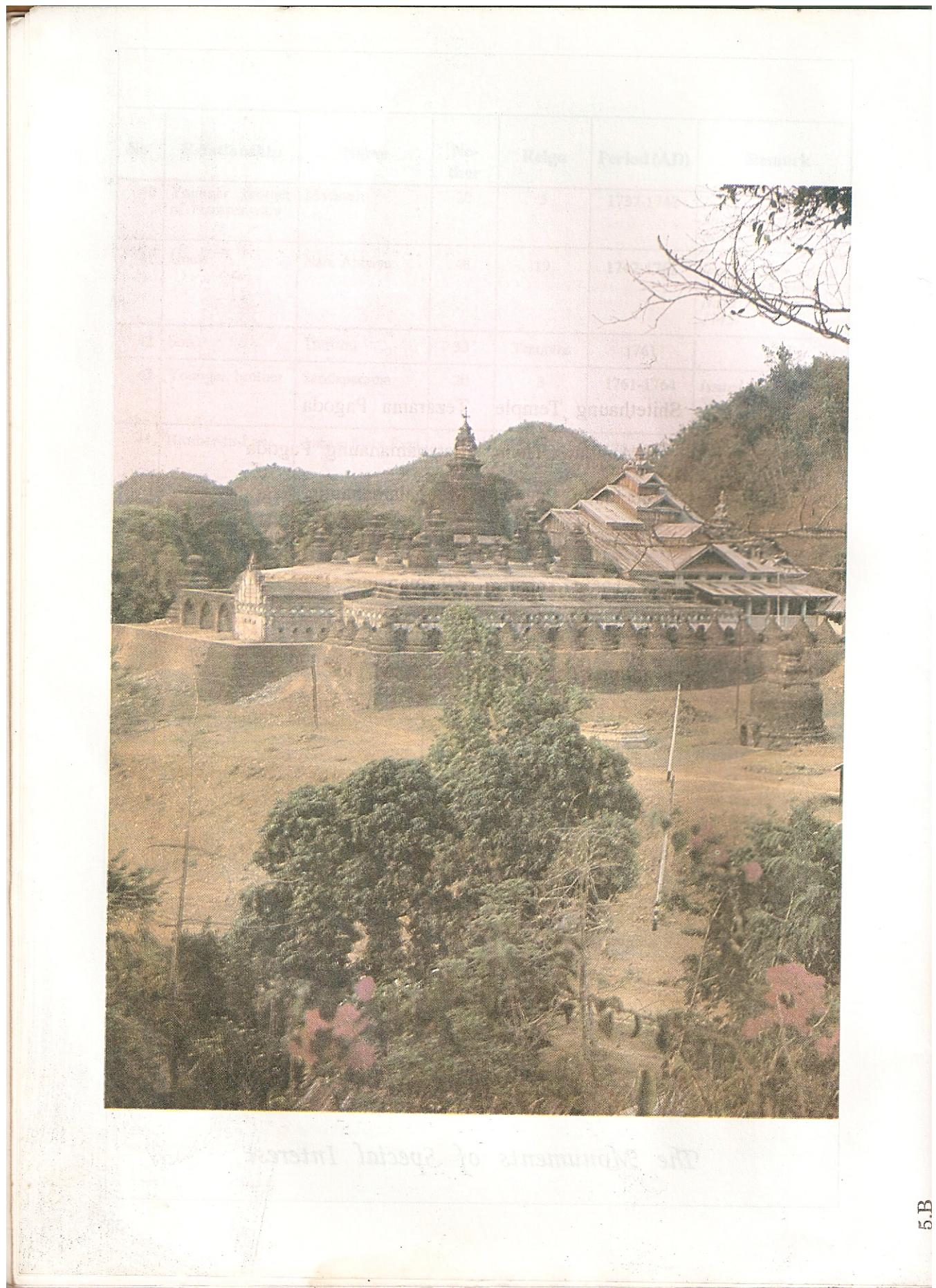
| No | Relationship | Name | Ne- ther | Reign | Period (AD) | Remark |
|----|-------------------------|--|-------------|---------------------|-------------|--|
| 12 | Brother | Mong Khaung Raza | 45 | 10 | 1521-1531 | |
| 13 | Son of Mong Raza | Mong Ba Gree Mong Bong Zabauk Shah | 39 | 22 | 1531-1553 | Issued silver coins titled Chittagong Mong and Mong Bong Thinkhaya. |
| 14 | Son | Mong Taikkha Mong Diyar | 39 | 2 yrs & 6 months | 1553-1555 | |
| 15 | Son | Mong Saw Hla | 24 | 8 yrs | 1555-1564 | |
| 16 | Brother | Mong Sekkyia Sekkyawadai | 29 | 7 | 1564-1571 | Issued silver coins titled Naradipadi Uridaw Thari. |
| 17 | Son of Mong Ba Gree | Mong Phaloung Thikunda Shah | 37 | 22 | 1571-1593 | Issued silver coins titled Naradipadi Uridaw Thirithu Shah. |
| 18 | Son | Mong Raza Gree Thadoe Damma Raza Hsaw Lein Shah | 36 | 19 | 1593-1612 | Issued both silver and gold coins titled Naradipadi Hsaw Lein Shah 1593; Hsin- pyushin Naradipadi Hsaw Lein Shah 1601. |
| 19 | Son | Mong Khamoung Wara Damma Raza U Shaung Shah | 35 | 10 | 1612-1622 | Issued silver coins titled Hsinpyushin Waradama Raza U Shaung Shah 1612; Hsinpyuthakhin Hsini- thakhin Mong Taragree U Shaung Shah 1619. |
| 20 | Son | Thirithudamma Raza Mong Hari | 20 | 16 | 1622-1638 | Issued silver coins titled Hsinpyuthakhin Hsinnithakhin Thiri- thudamma Raza-1621 |
| 21 | Son | Mong Sanai Thadoe Mon Hla | 18 | 20 days | 1638 | |
| 22 | Grandson of Thazatar | Narapatigri Nga Kuthala | 56 | 7 | 1638-1645 | Issued silver coins Hsinpyu thakhin- Hsinni thakhin Nara- patigri - 1638 |
| 23 | Son | Thaddoe Mong Tara | 36 | 7 | 1645-1652 | Issued silver coins 1645 Hsinpyuthakhin Thadoemongtara 1645 |

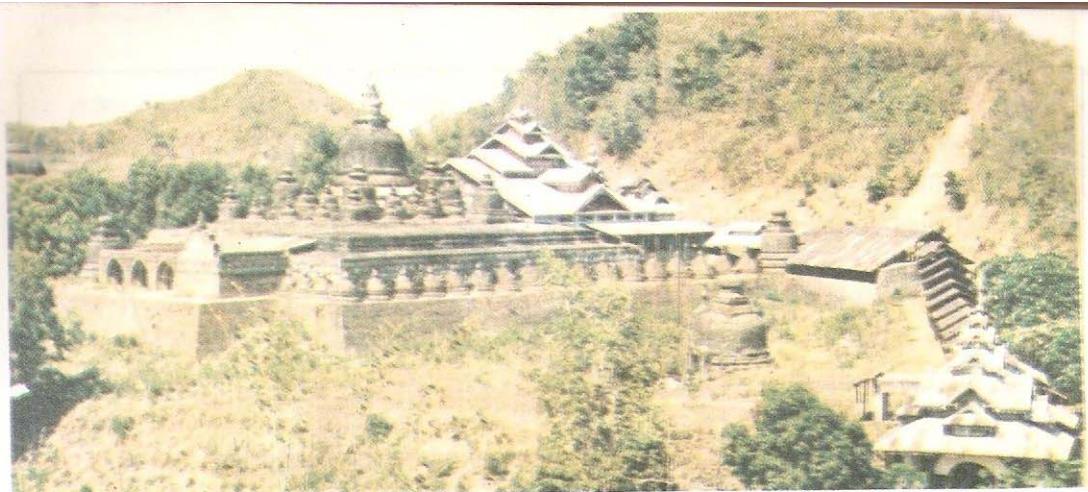
| No | Relationship | Name | Ne- ther | Reign | Period (AD) | Remark |
|----|---------------------------------|----------------------------|-------------|--------------------|-------------|--|
| 24 | Son | Sandathudamma Raza | 25 | 22 | 1652-1674 | <i>Issued silver coins twice 1652/1692 Shwenanthakhin Sandathudamma Raza</i> |
| 25 | Son | Oaggabala Raza Thirthuriya | 27 | 11 | 1674-1685 | |
| 26 | Younger brother | Waradamma Raza | 18 | 7 | 1685-1692 | <i>Issued both silver and gold coins Shwenanthakhin Waradamma Raza 1712.</i> |
| 27 | Elder brother | Manithudamma Raza | 35 | 2 | 1692-1694 | |
| 28 | Younger brother | Sandathuriya damma Raza | 22 | 2 | 1694-1696 | |
| 29 | Son | Ngaton Naw Rahta | 14 | 15 days 37 days | 1696 | |
| 30 | Outsider | Maronpiya | 60 | 1 | 1696-1697 | |
| 31 | Outsider | Kalamandat | 60 | 1 | 1697-1698 | <i>Issued silver coins Shwenanthakhin Kalamandat Mongtara-1697.</i> |
| 32 | Son of Sandathuriya damma Raza | Naradipadi | 21 | 2 | 1698-1700 | |
| 33 | Grandson of Thadoe Mongtara | Sandawimala Raza | 20 | 6 | 1700-1706 | <i>Issued silver coins Shwenanthakhin Sanda Wimala Raza 1700.</i> |
| 34 | Grandson of Sanda thudamma Raza | Sandathuriya Raza | 46 | 4 | 1706-1710 | |
| 35 | Outsider | Sandawizaya Raza | 43 | 21 | 1710-1731 | <i>Issued silver coins Shwenanthakhin Sandawizaya Raza-1710.</i> |
| 36 | Son in law | Sandathuriya | 36 | 3 | 1731-1734 | <i>Issued silver coins Shwenanthakhin Sandathuriya Raza-1731.</i> |
| 37 | Son | Naradipati | 20 | 1 | 1734-1735 | |
| 38 | Younger brother | Narapawara | 20 | 1 | 1735-1736 | <i>Issued silver coins Shwenanthakhin Narapawara Raza-1735</i> |
| 39 | Younger brother | Sandawizala | 22 | 5 months | 1737 | <i>Issued silver coins Shwenanthakhin Sandawizala Raza 1736</i> |

| No | Relationship | Name | Ne- ther | Reign | Period (AD) | Remark |
|----|--------------------------------|----------------------------------|-------------|----------|-------------|---|
| 40 | Younger brother of Narapanwara | Madareit | 20 | 5 | 1737-1742 | <i>Issued silver coins Shwenanthakhin Madareit Raza.</i> |
| 41 | Uncle | Nara Ahbaya | 48 | 19 | 1742-1761 | <i>Issued silver coins Shwenanthakhin Nara Ahbaya Raza-1742.</i> |
| 42 | Son | Thirithu | 33 | 3 months | 1761 | |
| 43 | Younger brother | Sandaparama | 20 | 3 | 1761-1764 | <i>Issued silver coins Shwenanthakhin Sandaparama-1761.</i> |
| 44 | Brother-in-Law | Ahbaya Maha Raza | 55 | 9 | 1764-1773 | <i>Issued both silver & gold coins. Shwenanthakhin Ahbaya Maha Raza-1764.</i> |
| 45 | Brother-in-Law | Sandathumana | 50 | 4 | 1773-1777 | <i>Issued silver coins Shwenanthakhin Sundathumana Raza-1773.</i> |
| 46 | Outsider | Sandawimala | 46 | 10 days | 1777 | <i>Issued silver coins Shwenanthakhin Sandawimala Raza-1777.</i> |
| 47 | Outsider | Sandathadaiktha Damareik | 50 | 5 | 1777-1782 | <i>Issued silver coins Shwepyithakhin Damareik Raza-1778.</i> |
| 48 | Outsider | Mahathamada Aggaw Ponnyazaw Raza | 40 | 2 | 1782-1784 | <i>Issued silver coins with double names Shwenanthakhin Mahathamada Raza Shwenanthakhin Aggaw Ponnyazaw-1782.</i> |

| | |
|------------------------|-----------------------|
| Shitethaung Temple | Tezarama Pagoda |
| Anndaw Thein | Ratanamanaung Pagoda |
| Ratanabon Pagoda | Mungalamanaung Pagoda |
| Ratana Prathatt Pagoda | Sakyamanaung Pagoda |
| Htukkant Thein Temple | Zinamanaung Pagoda |
| Lemyathna Temple | Lokamanaung Pagoda |
| Laungbwannbrauk Pagoda | Pharabaw Pagoda |

The Monuments of Special Interest





SHITETHAUNG TEMPLE

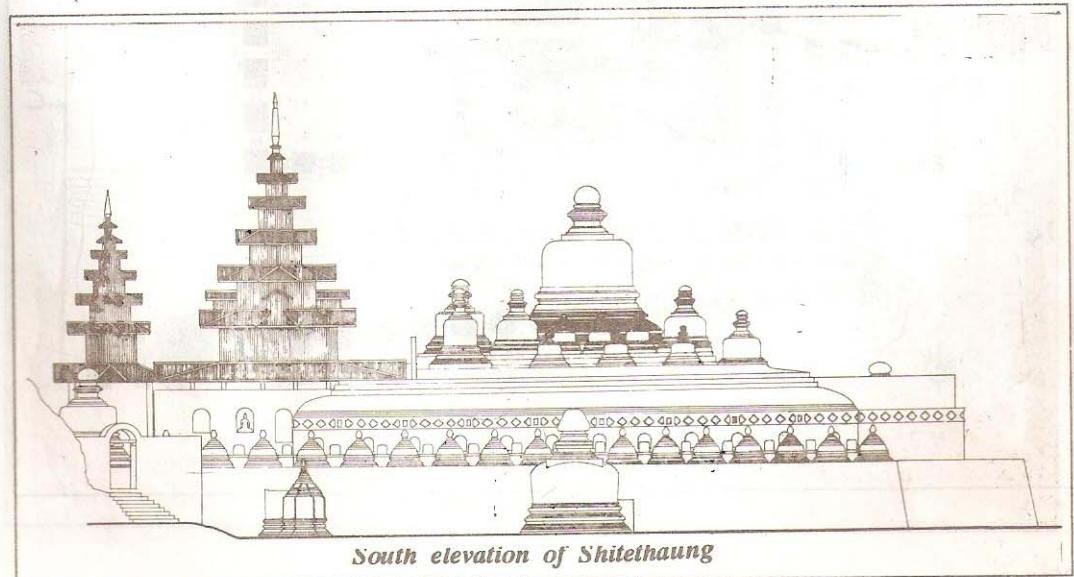
The Shitethaung is the most spectacular of King Mong Bong's massive temples in Mrauk-U. It is located on the west levelled side of Pokhaung Hill, about half a mile north of the palace site. The first terrace is 40ft high. Its walls are built with stone blocks. On the first terrace, one may see the Sunrise and Sunset temples in their miniature sizes. It is said that these two signify the power of the donor-builder of the temple King Mong Bong (King Mong Ba Gree) in the sense that the sun never sets in his territory.

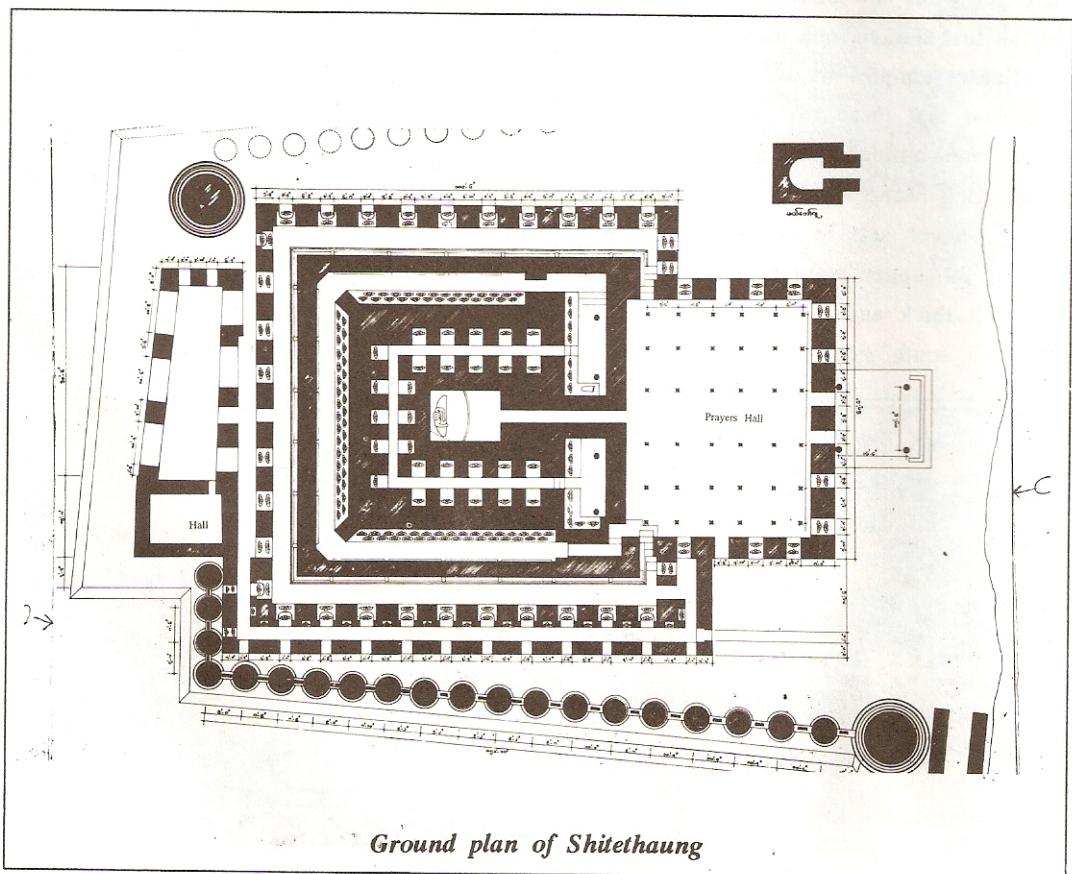
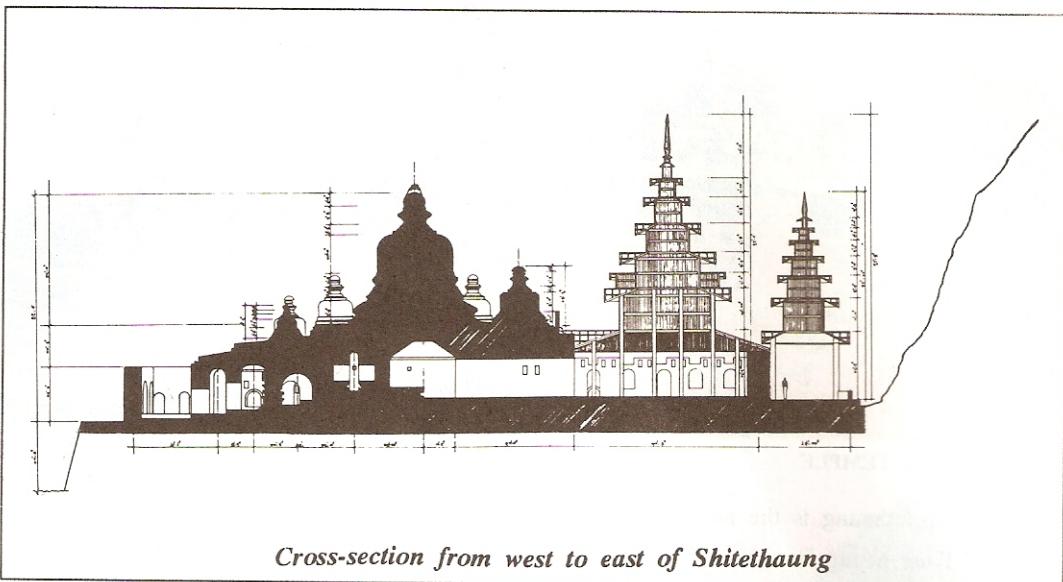
On the upper platform, there are stone walls 9ft thick and about 12ft high on the west and south sides. Along the north and

south walls are brick pagodas, the gaps between them being bridged with stone slabs sculptured on both sides. The side of the slab facing the temple usually represents a Buddha, the outer side ogre, *naga*, birds and beasts. A wooden hall is built in the inner temple court east of the shrine.

The main shrine has a gallery around the structure. Another passages inside lead to inner chambers. The main image sanctum is at the centre of the shrine, accessible through passage opening from the east.

The shrine is said to encase 84,000 holy relics of the Blessed One and is dedicated to the 84,000 future Buddhas.





After rounding off the number, the shrine in time came to be called the Temple of Eighty Thousand Images. The temple was built by King Mong Ba Gree to commemorate the victory over the twelve provinces of Bengal (Bungyagri Province)* and the Portuguese marauders who came to make assault on the capital. For this reason the temple is also called the "Temple of Victory" (*Ran Aung Zeya*). King Mong Ba Gree built this temple in 1536AD using one thousand artisans.

The temple is a cave hall surmounted by a main stupa and twenty-six smaller stupas surrounding it. The main stupa resembles the miniature stone stupas of Vesali.

Inside the

**Gawdawpalin, Kantha, Chittagong, Comilla, Barisal, Moshidabhad, Dacca, Gangathagara, Fadeik-Khara, Telinga, Raungpur and Sylhet.*

bowl or relic chamber there are enshrined relics, a variety of the Buddha and his disciples. The size of the temple is 160ft in length, 124ft in breadth, and 86ft in height. The relic chamber of the temple can also be reached directly from the prayer site. In it is housed a stone image nine feet high. The image is *bhumisparsa mudra* with two legs put one on the other like Mahamuni posture.

The inner wall is made of huge blocks of stone and is carved with six tiers of figures in bas-relief. On the shelves of the 312ft long passage-way there are 1104 small bowl-shaped indentations once used as oil-lamps. (Along the passage way, at every corner and midway of the east side there are the figures of kneeling earth goddess and gods as the sima-pillar, testifying to the fact that it was basically built



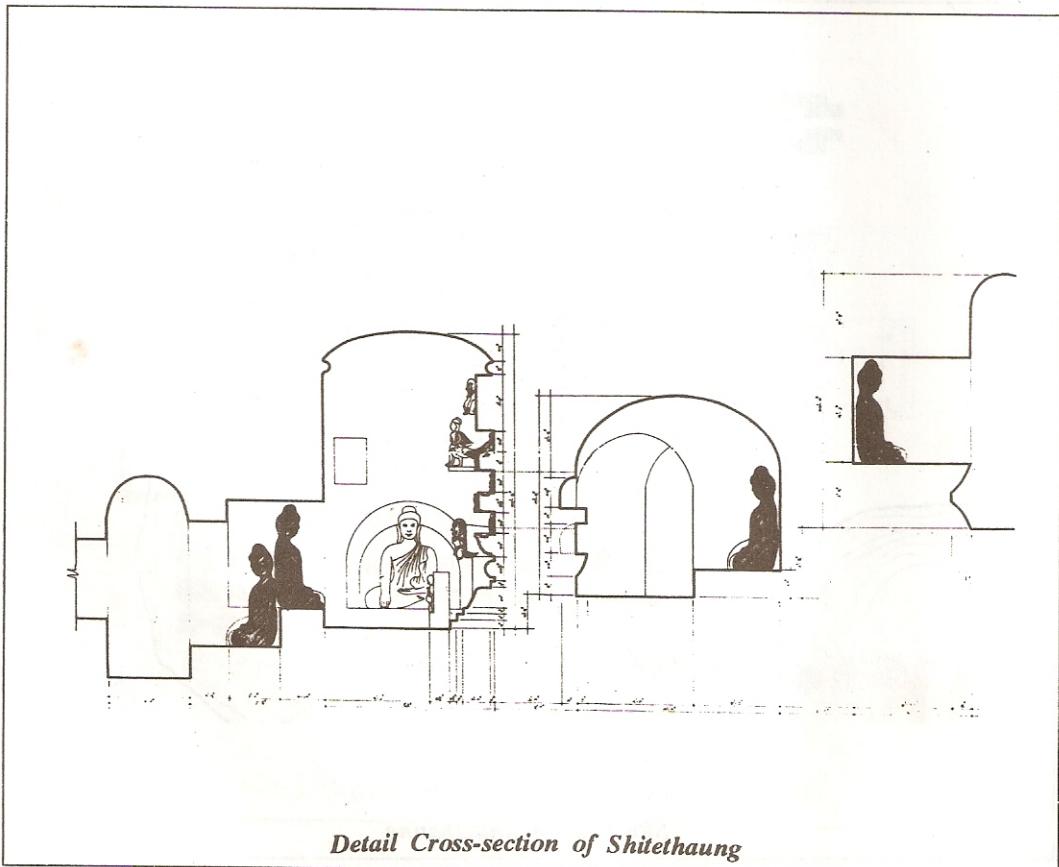
Site plan of Shitethaung

as a Sima Ordination Hall.) The lowest tier shows men in native costume in the acts of wrestling, boxing, dancing and gymnastic feats.

Tiers two to five depict the animals or persons that Gautama Buddha lived in his five hundred and fifty previous existences. At the first and second tier, the 136 lives that the Buddha was born in the "higher animal plane" are depicted in the forms of crane, *hamsa* duck, pigeon, peacock, and so on. The third tier can be seen with two woodpeckers from *Gandakala Jataka*, figures from other jatakas, acts of dancing, martial arts, wrestling, acrobatic performances, elephant-catching, the thankful tortoise (turtle), the unfaithful lion (*Sakuna Jataka*), *Mahajanaka*, Javana the Golden *Hamsa* King, Giant Bird clawing Queen Kaysani, young Sinjava bitten by the tiger, *Kinnara Jataka*

scenes. There are a total of more than one thousand figures in relief. As it houses scenes from the Buddhist literature, Rakhine chronicles and legends - this monument may be considered as the Rakhine cultural museum.

More than two hands of the figures that protrude from the corners symbolise the power and authority of the possessors. They usually represent the thunderbolt weapon of Kakkra, (the eye-weapon of the Yama, Ruler of Death), the 'gada' club of the Vassavanna deva-king, Alavaka the Ogre's "raiment" weapon, conch, "vak-tail fan" etc. The figure protruding from the north-east corner is that of Sakra (Brahma --- a higher deity) riding an elephant, the one at the south-east corner is that of Gahatikara Arahat Brahma attended by the Queens of Sakra namely Sucitta, Sunanda, Sumala and



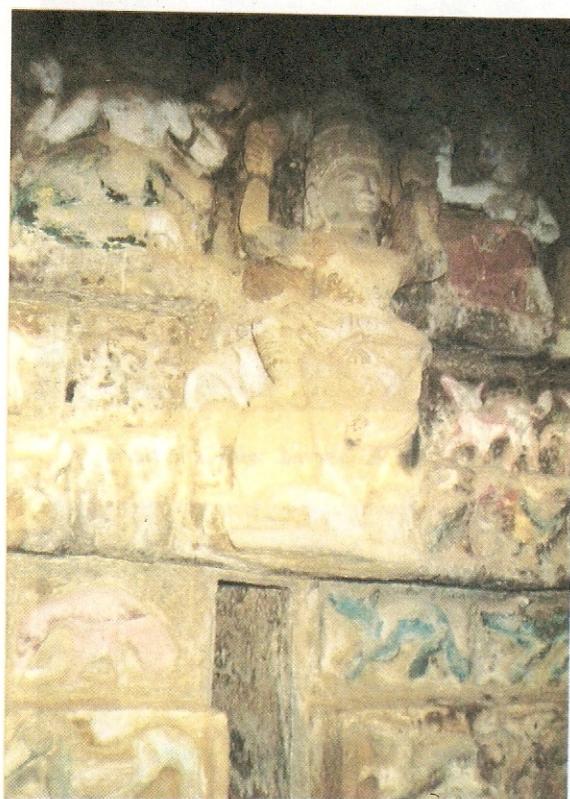


The inner wall is made of huge blocks of stone and is carved with six tiers.



Series of Buddha images inside the temple

Supava; the one at the north-west corner is Catulokapala deva (guardian deities of four), the one at the south-west is that of Mong Ba Gree with his Queens. The six hands of the King signify the royal power and duties of a monarch. The costume used by the queens indicate as to how the prevailing fashion at that period was.



Naymi Jataka

Prayer Hall

The present prayer hall is built with concrete pillars. The ceiling is painted with the scenes from the events of the Blessed One's stay in Arakan (Rakhine).

East of the prayer hall is the image of the patron-builder of the temple, King Mong Ba Gree. There is also the image of Naradipadi (King Mong **Phabung**) sitting on the throne attended by four ministers. On top of the throne

Some interesting stone carvings of inner galleries.



Maha Janaka Jataka



Buridatt Jataka



Gandakala Jataka



A hunter chasing a deer



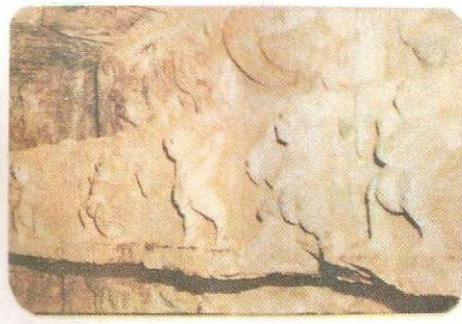
Kyun wrestling



Acrobatic performance



An elephant training



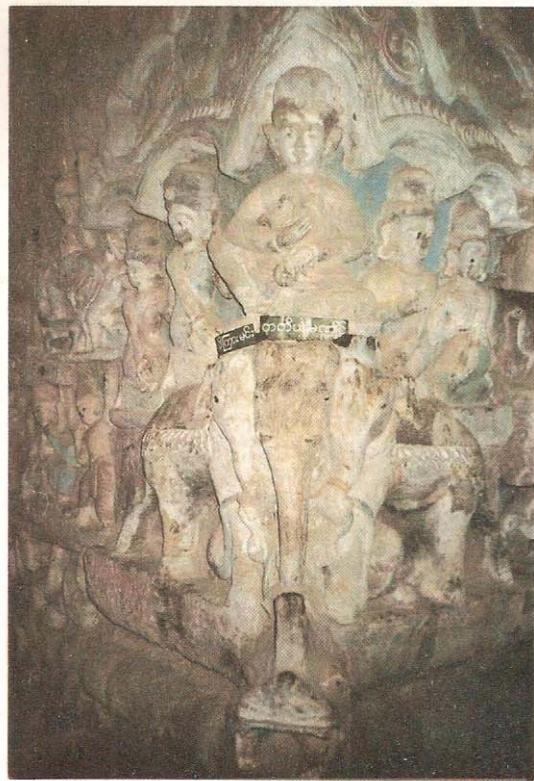
Handkerchief dance



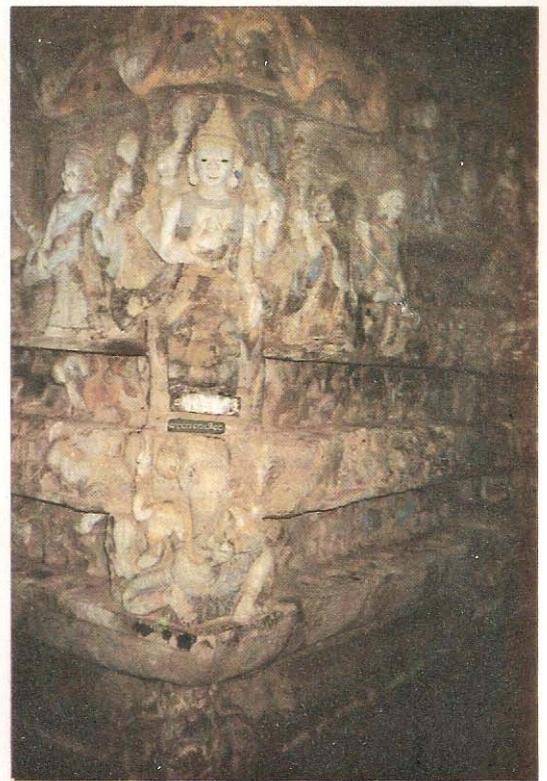
A musical troupe



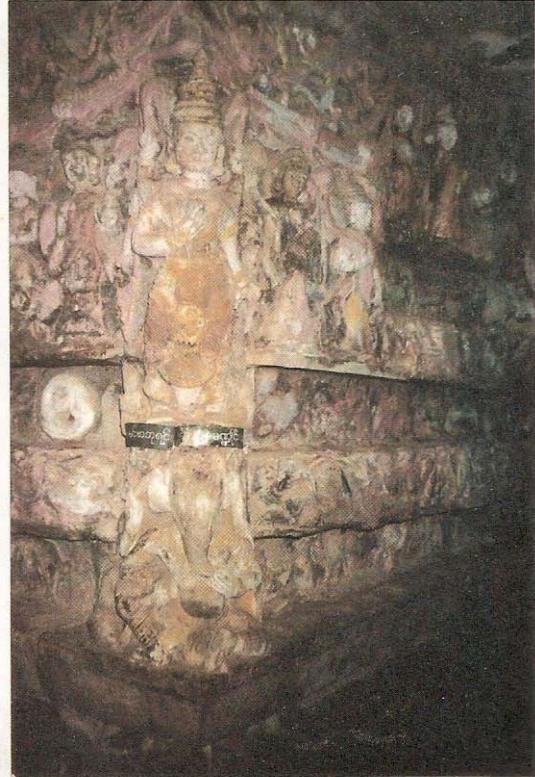
King Mong Ba Gree on the back of the Elephant



(a) *Sakra (N-E corner)*



(b) *Catulokapala deva (N-W corner)*



(c) *Mong Ba Gree (S-W corner)*

was inscribed Rakhine Era 955 (1594 AD). There is a stone pillar inscribing nine lines in Rakhine script describing land grant to a Brahmin by the King. This stone pillar was brought from the site of a Brahmin house at Mongtrabrun Village. The statue of King Mong Ba Gree is in standing posture with the half form of a small stone stupa of Vesali period at its back.

Architecture

As mentioned above, Shitethaung Temple is in some way a cultural museum of Rakhine Mrauk-U period. It is also the centre piece of Mrauk-U town. One should take time to study it as his sojourn in Mrauk-U may not be fully fulfilled without visiting it.

It is believed that for those who have studied 550 *Jataka* stories can easily interpret



beautiful pair of dancers

Style of Rakhine Dance

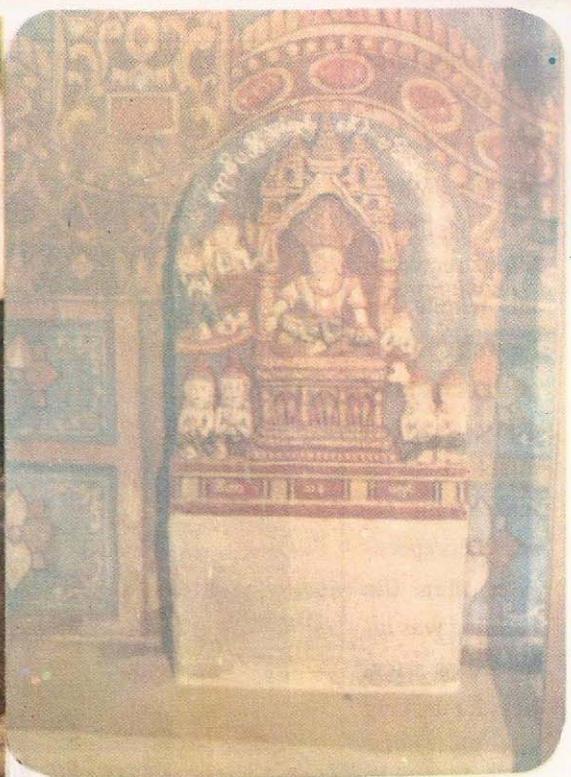
From these sculptures one came to know the style of Rakhine dance. Basically it differs from Myanmar in some important or major dancing movements. In Rakhine dance, dancers lift or raise same sides of hands and legs simultaneously with alternate steps. Whereas in Myanmar, dancers lift or raise their left legs with right hands and right legs with left hands alternately.

Other dancing movements like banding, slanting, swinging, turning and twisting of the head, the hip and the body are somewhat resemble to each other. However the twisting of limbs are rather different with Myanmar.

Moreover Rakhine lady's costuming is also different from Myanmar-especially in *shwal* and blouse (*htingmathein ingyi*) wearing. Rakhine wears *shwal* crossing on the breast from left shoulder through underneath the right arm just above the hip whereas Myanmar wears the *shwal* around the neck and stretch vertically.



Mong Ba Gree in his meditation mood



The image of Mong Phaloung



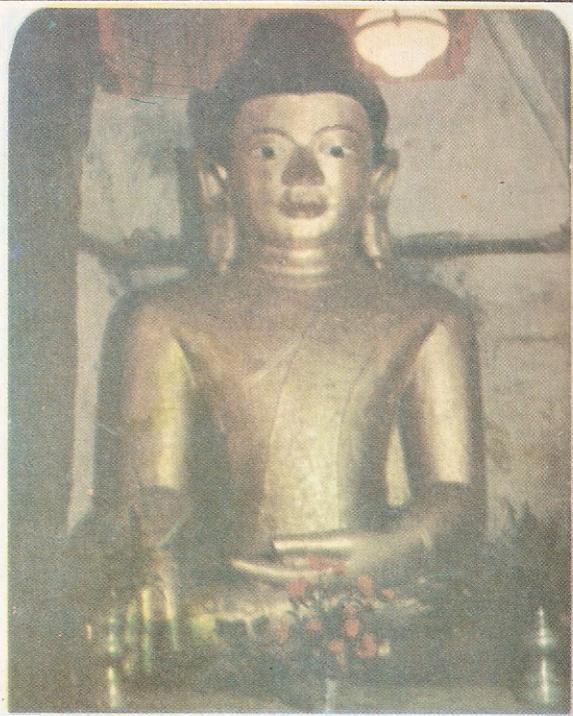
King Mong Ba Gree - patron builder



U MraWa - the architect of the temple

the sculptures carved on the walls of the second gallery.

The monolithic structure of the temple, its having inner galleries and doors having attached to it make some researchers speculate that the building was intended as a fortress for the king and his entourage in case political strife arose rather than for religious purposes. Before the temple was constructed, King Mong Ba Gree had already established



A stone image - 9ft high-Bhumisparsha mudra

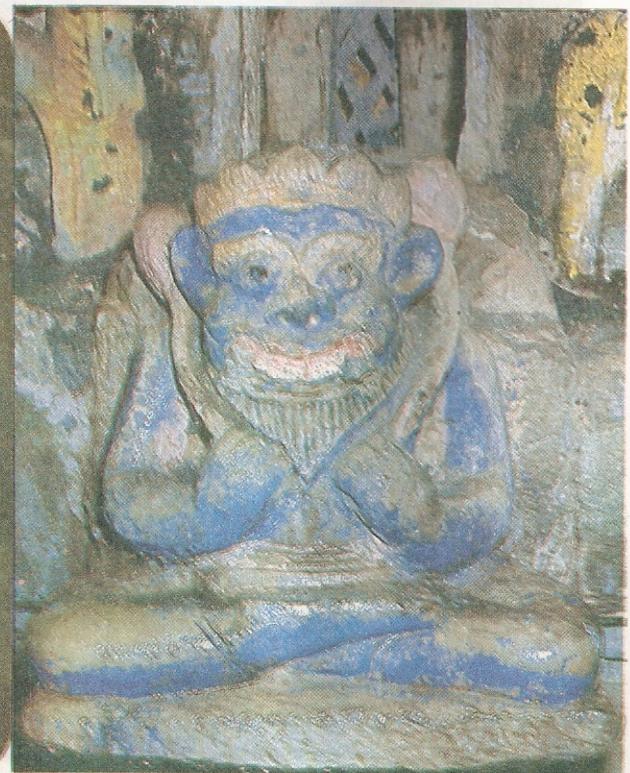
thirteen smaller towns around the city and many city-walls. The patron-builder himself intended it as a religious edifice and as a symbol of victory. During the long period of Mrauk-U Dynasty, the Rakhine kings never used it as a fortress or as a refuge. When defeated, they usually deserted

the city. During the Anglo-Myanmar war, the battles took place in and around the temple so that it was destroyed to a large extent.



46

Vasundhara



ogre

Because of the structural form of the temple and due to the many hands on its statues, some speculate that the Shitethaung Temple was built by Hindu artisans. Contradicting themselves, however, they went to say that the costumes, the faces and the style of the statues are not of the Hindu culture. Actually, the architect of the temple structure was hermit U MraWa, a friend of King Mong Ba Gree. They both had studied in Benares University, India. Being educated in India, their works may be influenced by Hindu culture to a certain extent.

The Anandacandra Inscriptions Pillar

This pillar, a monolith inscribed with Sanskrit stanzas and housed in a grille structure on the left side of the main stairway of the Shitethaung Temple, may be considered as the earliest history book in Myanmar. Originally the pillar was in Vesali from where it was moved here by King Mong Ba Gree (also called Mong Bong), the 13th King of the Mrauk-U Dynasty, in 1536. This square pillar rises 3.3m (9ft 7in) from ground and its each side is 0.7m (2ft 4in) broad. The material used is the fine-grained sandstone common at Dhanyawaddy and in the early sculpture of Vesali. Three of its four faces are inscribed.

The eastern face has about one hundred lines of illegible inscriptions which contain accounts of earlier dynasties. This script closely

resembles that of the 6th century Gupta copper-plates of Bengal and, like the earlier of these, retains some 5th century characteristics. 5th century forms are noticed in the vowels. The inscription may therefore be palaeographically dated to the end of the 5th or beginning of the 6th century, and was presumably written during the reign of either Bhumicandra or Bhuticandra, who ruled between 489-520 AD. It is evident that the script had been in used for sometime before possibly for as long as a century.



Vesali Pillar

The archaeological evidence from this period suggests that this was the time of the transfer of the capital from Dhanyawaddy to Vesali.

The western face inscription has 72 lines of text which is the most important one and is also the most read portion of all. It is a prasasti of King Anandacandra who ruled Arakan about 720AD. (In the chronicles Anandacandra is known as Htulacandra who may be credited as the Asoka of Rakhine Vesali). The inscription was recorded in 51 verses, describing the King's (Anandacandra's) ancestral rulers.

Dr E. H. Johnston* and Dr D.C. Sircar** dated this, palaeographically to be the beginning of the 8th century AD. Dr Johnston's readings reveal a list of kings which he considered reliable beginning from the Candra Dynasty.

The first part of the inscription contains three sections and quotes the names and ruling period of each of the kings who were believed to have ruled over the land before Anandacandra. The first of these three sections deals with kings who ruled for a total of 1016 or 1060 years altogether. We may cite this section as the First Period.

* Dr. E.H. Johnston - An Englishman, Professor of Oriental Studies of Baillyaw College, Oxford University, England.

** Dr. D.C. Sircar, former Superintendent of Archaeological Department of India.

The First Period

Table I

| No | Name of King | Length of Reign | Dr Sircar's Tentative Assignment |
|----|----------------|-----------------|----------------------------------|
| 1 | Lost | 120 | 638 BC |
| 2 | Lost | 120 | 518 BC |
| 3 | Lost | 120 | 398 BC |
| 4 | Lost | 120 | 278 BC |
| 5 | Bahuvali | 120 | 158 BC |
| 6 | Raghupati | 120 | 38 BC |
| 7 | Lost | 120 | 82 AD |
| 8 | Candrodaya | 27 | 202 AD |
| 9 | Annaveta kings | 5 | 229 AD |
| 10 | Lost | 77 | 234 AD |
| 11 | Rimbhyappa | 23 | 311 AD |
| 12 | Kuverami | 7 | 334 AD |
| 13 | Umariryia | 20 | 341 AD |
| 14 | Jugna | 7 | 361 AD |
| 15 | Lanki | | 368 AD |

The second section deals with the Candra kings, sixteen of whom (though only 13 kings were mentioned) are stated to have ruled for a total of 230 years. We may call this section as the Second Period.

The Second Period

Table II

| No | Name of King | Length of Reign | Dr Sircar's Tentative Assignment |
|----|----------------|-----------------|----------------------------------|
| 1 | Dvencandra | 55 | 370 AD |
| 2 | Rajacandra* | 20 | 425 AD |
| 3 | Kalacandra | 9 | 445 AD |
| 4 | Devacandra* | 22 | 454 AD |
| 5 | Yajnacandra* | 7 | 476 AD |
| 6 | Candra-bandhu* | 6 | 483 AD |

| | | | |
|----|---------------|----|--------|
| 7 | Bhumiandra* | 7 | 489 AD |
| 8 | Bhuticandra | 24 | 496 AD |
| 9 | Niticandra* | 55 | 520 AD |
| 10 | Viracandra* | 3 | 575 AD |
| 11 | Priticandra** | 12 | 578 AD |
| 12 | Prthvicandra* | 7 | 590 AD |
| 13 | Dhrti* | 3 | 593 AD |

The last of the three sections deals with the family to which Anandacandra belonged and quotes the names of the eight predecessors stated to have ruled together for 199 years and 9 months. We may call this section the Third Period.

The Third Period

Table III

| No | Name of King | Length of Reign | Dr Sircar's Tentative Assignment |
|----|----------------|-----------------|----------------------------------|
| 1 | Mahavira | 12 | 600 AD |
| 2 | Vrajayap | 12 | 612 AD |
| 3 | Sevinren | 12 | 624 AD |
| 4 | Dharma sura | 13 | 636 AD |
| 5 | Vajrasakti | 16 | 649 AD |
| 6 | Dharmavijaya* | 36 | 665 AD |
| 7 | Narendravijaya | 3 | 701 AD |
| 8 | Dharmacandra* | 16 | 704 AD |
| 9 | Anandacandra | 9 | 720 AD |

Note: We are in possession of coins struck by the Kings marked with asterisk mentioned in Table II & III.*

*Priticandra marked with asterisks** mentioned in Table II struck both silver and gold coins.*

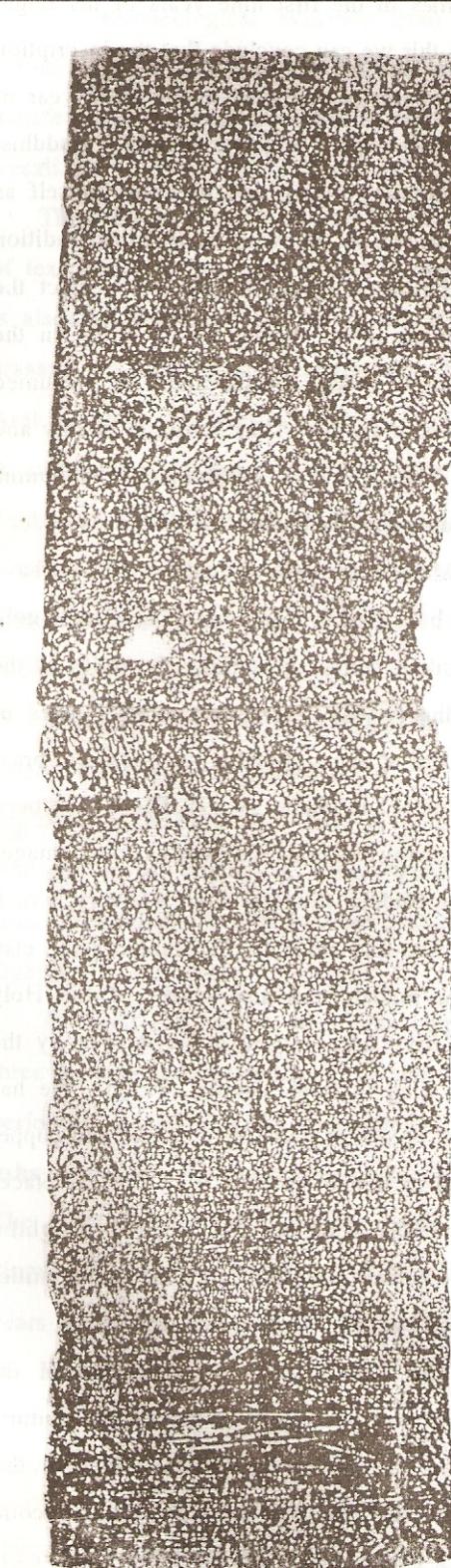
Sri Sanghaganducandra, a ninth century King also struck silver coins.

The second part of the inscription is an eulogy of Anandacandra recounting the pious

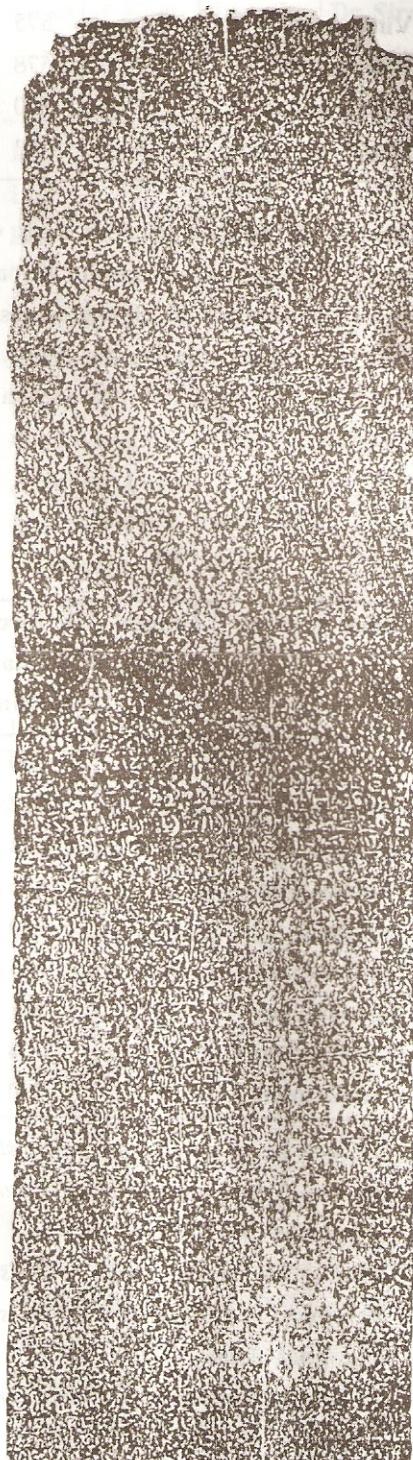
activities in the first nine years of his reign. From this we can conclude that the inscription was apparently engraved in the ninth year of the king's reign. He was evidently a Buddhist by personal religion and he calls himself as an *Upasaka*, but following the Buddhist tradition of religious tolerance he did not neglect the Brahmins in his display of liberality. In the inscription (v45) Anandacandra is presumed to possess qualities "like Karna in bounty and also Yudhisthira in truthfulness, Pradyumna in beauty and like the Sun on earth in splendor."

Many monasteries named Anandodaya have been built (v 47). There have been made gold and silver *caityas* containing the relics of the Buddha (v 48). There have been images of the Lord of Sages (Buddha) composed of brass bell metal and copper (v 49). There have been made many pleasing (and) well executed images of the Buddha (Sugata) made of ivory, wood, terracotta and stone (v 50). Innumerable clay *caitya* models and also books of the Holy Law have been caused to be written by the good king in large numbers (v 51). He has out of reverence given many robes and copper bowls to monks coming from diverse places (v 54). The King has also dug two delightful wells named after the monastic communities called Pundinga and Soma.

The Candra Dynasty mentioned in the second section began in the fourth century. Out of the list of the thirteen kings of this dynasty we are now in possession of coins struck by ten kings (see table II). These early coins are all of silver except the coins of



Eastern face of the Shitethaung Inscription



Northern face of the Shitethaung Inscription



*Western face of the Shitethaung Inscription
(upper-half).*



*Western face of the Shitethaung Inscription
(lower-half)*

Priticandra (11th king of the second section), 578AD who struck both silver and gold coins.

In addition to the ten different coins belonging to ten different kings of this dynasty (2nd period), three epigraphic records of Kings Niticandra and Viracandra were also found at Vesali about the year 1956, and the third one was found during the excavation of mound No 4 near Thanlawadi or Pauktaw-brong Village (old Vesali), excavated by the Archaeological Department, in the year 1984. King Dhrticandra was the last of the illustrious Candra kings

of Rakhine Vesali.

Afterwards there seemed to have been trouble in the area. The third period begins with Mahavira who may have come from another kingdom (Purampure). For the next fifty years or more, it seems none of the rulers were able to establish a dynasty. Johnston calls this the confused period in Rakhine history. The names of the two kings on the list of this period tallies with the coins found in that area. They were Dharmavijaya and Dharmacandra (see table III...).

THE Arakanese numismatic history is complete with comprehensive evidences. The earliest coins struck in Arakan are dated to the Candra Dynasty of the 4th to 6th centuries AD. This tradition of casting coins, as currency, was handed down to the later periods as a cultural heritage. The Launggyet and the Mráukoo periods are also characterised by their own coinages which may, he looked upon, as in line with the tradition. These coinages prove to be in-
peneable for those who delve into Arakan's past.

With the fresh and impudent material coming

A gold coin from Vesali

Myint Aung

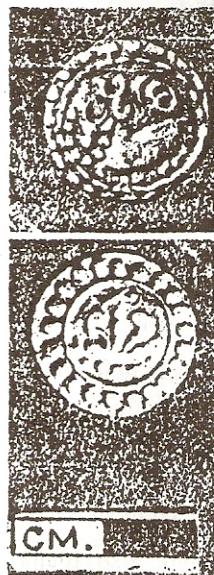
into light, these commendable works may sometimes need to be revised and enlarged in the spectrum of the new evidence. Here in this connection, it is gratifying to report the discovery of a gold coin from Vesali early this year. Through U Oo Tha Tun's kindness, we had the opportunity to study and did some photography of the coin weighing a little more than $1/8$ of a tical in Mraukoo. This gold coin belongs to one U Kaung San Kyaw, a gold smith, living at Ward No. 2 of the Southern Ghati in Mraukoo. But he was unable to explain the circumstances leading to the discovery of the find or how it came into his possession.

Fortunately, the coin is inscribed with the words: "pri ti" proving that it was issued by Priti Candra, the eleventh king of the Sone and Candra Dynasty in A.D. 558. Besides the inscription, the coin has a beaded border, depicting a garlanded recumbent bull which faces left. The reverse face of the coin bears a svastika symbol with five dots underneath.

coin of the Candra Dynasty has been reported in the published works cited above notwithstanding the fact that U San Tha Aung alludes to some gold coins of the later period in his monograph. The present find may probably encourage these interested persons to make thorough search for more finds.

The significance of the present find can be gauged against the background of the contemporary Pyus who are understood to have cast gold coins. *The New Tang History* refers to the Pyu gold coin which was like the half moon called *teng-chia-i-o* or *tsu-u-t'an-t'o*. In support of this, Dr Pamela Gutman reports in her article, *The Coinage of Southeast Asia*, page 2, that she saw a Pyu gold coin in the British Museum Collection.

It is evident, therefore, that Arakan does not lag behind the times. The Candra Dynasty was endowed with a coinage in two media: silver and gold. The use of gold coins unmistakably points out the high level of prosperity that Vesali had attained. The scientific studies of the coins from Vesali bear testimony that they were struck as currency possibly in promotion of trade in the early Christian centuries.



Gold coin bearing the inscription 'Rati'.

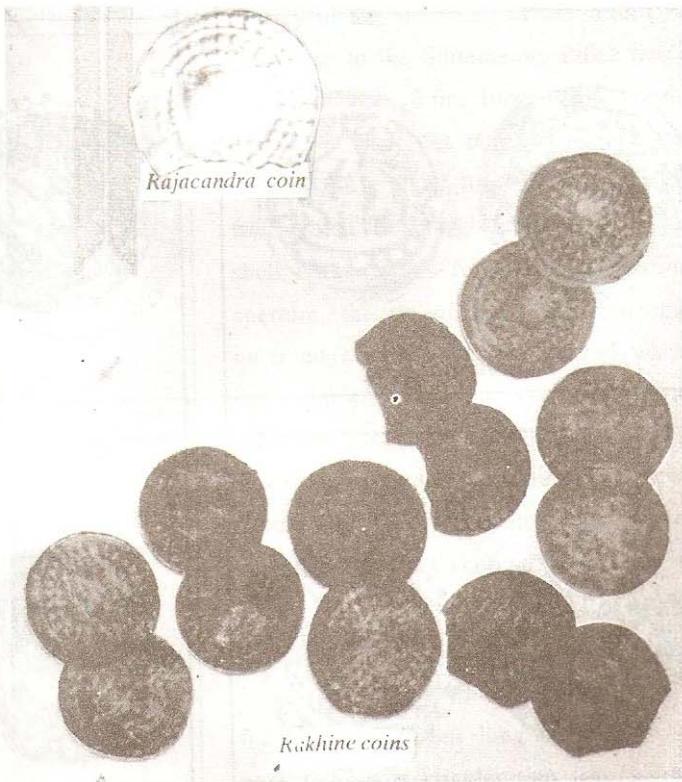
Coins Struck by Rajacandra and Varieties of Other Coins found in Khayine Village

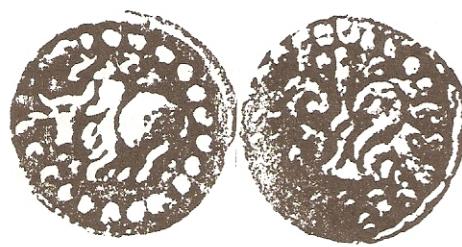
Rajacandra coin is the latest collection among inscribed Vesali coins. It was found accidentally near the river shore of Khayine Village in Taungoke Township, in the southern part of Rakhine State, together with other 48 Vesali coins and two Pyu coins (most probably Thayekhitaya coins), in August 1985. These silver coins consist of varieties of inscribed ones issued by the following kings of Vesali second period.

1. Rajacandra ... 425AD ... Conch/Sirivatsa
2. Deva ... 454AD. ... Conch/Sirivatsa
3. Devacandra.454
AD ... bull facing
left/Sirivatsa
4. Devacandra...454
AD ... bull facing
right/Sirivatsa
5. Yajñacandra ...
476AD..bull fac-
ing left/Sirivatsa
6. Bhumiandra...489
AD ... bull facing
left/Sirivatsa

So far we have already discovered ten kinds of inscribed coins struck by Vesali kings of second period. To complete the

inscribed coins of that period, we still need to discover three more kinds of Dvencandra, the founder of Vesali, Kalacandra and Bhuticandra 3rd and 8th kings in time of the Vesali second period. However we have discovered several uninscribed coins up to the moment. Those uninscribed coins of Srivatsabull or conch were most probably struck by such kings of Vesali second period and earlier kings. (N.B. This Rajacandra coin and all the other ones mentioned above are preserved in Library and Cultural Museum at Sittwe, Rakhine State).





Devacandra



Niticandra



Yajñacandra



Viracandra



Candrabando



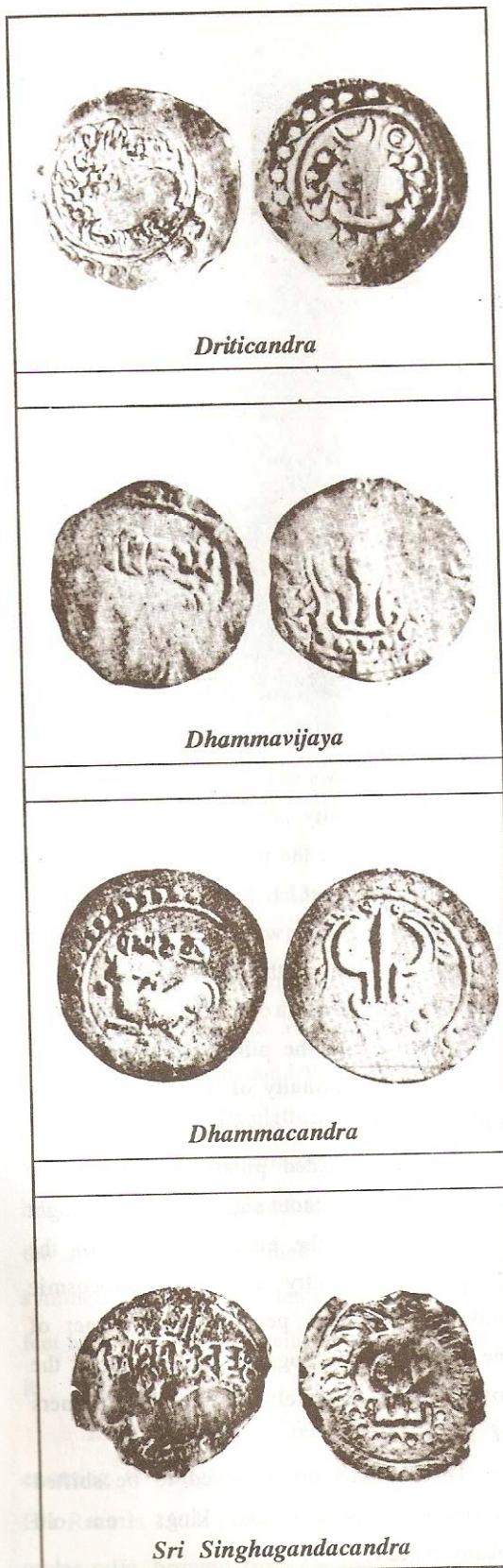
Priticandra



Bhumicandra



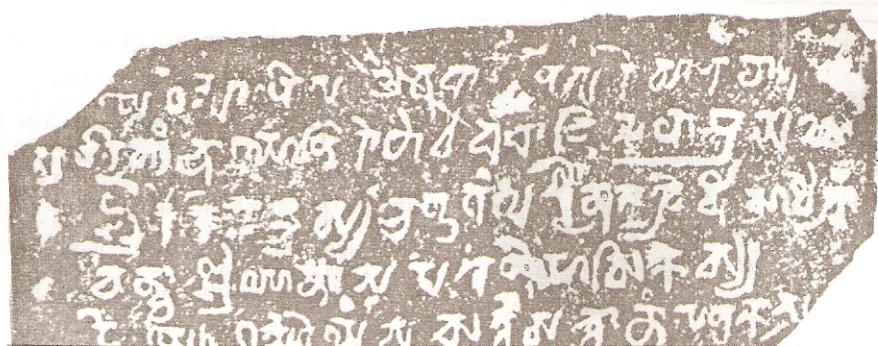
Prithvicandra



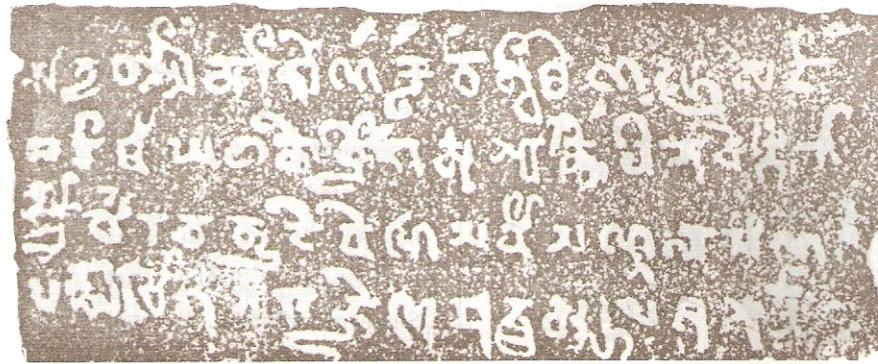
The north face inscription of the pillar according to Johnston is written in Bengali script of the 10th century AD. Yet the first four lines of these are inscribed with a script similar to that of the eastern face. The letters in the script are badly cut and vary considerably in shape. The inscription amounts to 69 lines of which none can be read with any certainty due to bad condition of stone.

The history of Arakan (Rakhine) for the period between Anandacandra and the 10th century will be more enlightening if these inscriptions of the north face are properly deciphered. A number of coins that fall within this period have also been found. The most notable one being that of King Sri Singhagandacandra. By studying the writings on this coin palaeographically we can place the king's rule about the end of the ninth century or the beginning of the tenth century.

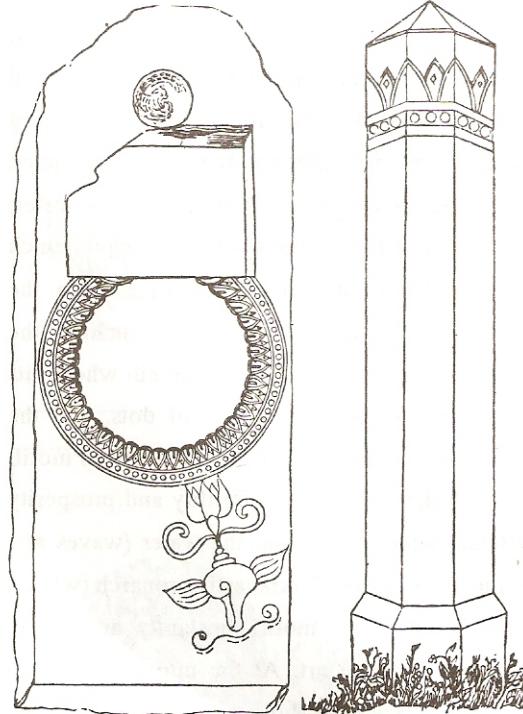
Close to the Shitethaung Pillar lies a red sandstone slab, 3.6m long, 1.5m broad and 0.25-0.3m thick. At the lower end, depicted in relief, is a wavy line suggestive of water, from which rises a right-volute winged conch shell with a lotus flower growing from the aperture, the tip of the petals touching the outer edge of an ornately carved wheel, its outer rim enclosing a circle of dots, and the inner rim comprising a double lotus petal motif. The design suggests the fertility and prosperity (lotus) which rises from the water (waves and conch) when the Cakravartin monarch (wheel) holds sway. The motif constantly appears in ancient Rakhine art. At the upper end of the wheel is a square hole sunk into the stone, 0.13m deep, 0.78m long and 0.81m broad; next follows a circular cup like hole, 0.1m deep and 0.15m in diameter, while the reverse



Inscription of Niticandra



Inscription of Sri Viracandra



A red sand stone sculptured slab lying near Vesali pillar

An octagonal red sand stone pillar (torana)

of the stone shows only a rough hewn surface. The slab originally is supposed to be a lintel or architrave over the inscribed pillar, forming a gate (torana), which forcibly calls to mind the "turning of the wheel of the Law", the essential function of the Buddhist Cakravartin kings. Hence, the cakra of the lintel was depicted as emerging into the pillar, on which as we will see, the continuity of the *dharma* of the Rakhine kings was recorded.

The eight-sided pillar on the opposite side is also not without significance. The eight sides symbolize the eight directions of the microcosmic country and the microcosmic universe. The lotus petal in each corner of the upper portion suggests the effect of the royal *dharma* to be felt in each of the corners of his land.

These pillars are believed to be shifted successively by the later kings from old Dhanyawaddy.



ANNDAW THEIN

About 90ft north of the Shitethaung Temple stands Anndaw Thein or Temple of the Holy Molar Relic. It was built on the flattened hillock of northernmost part of Pokhaung range. The temple has an octagonal design. The main stupa, surrounded by eight smaller ones, are on the upper platform. The monument has three platforms surmounted by concave bell having rings around it. Each corner of the structure is so formed that it renders a symmetrical look. The temple is about forty feet high and there are smaller pagodas around it.

King Mong Raza Gree rebuilt it in 1596 encasing the original pagoda built by Mong Hla Raza in 1521. For having encased Buddha molar relic, brought from Ceylon (Sri Lanka)

by King Mong Ba Gree, the temple is known as Anndaw Thein.

Side by side, east of the main temple is the prayer hall. On the eastern wall of the temple are six standing Buddha images. Their mudras are *ahbaya* and left-hand *varada*, *uttara bodhi*, *zarna*, *dhamma cakra* and right-hand *ahbaya*, and left-hand *varada* respectively. All the images have girdles tied around the chest.

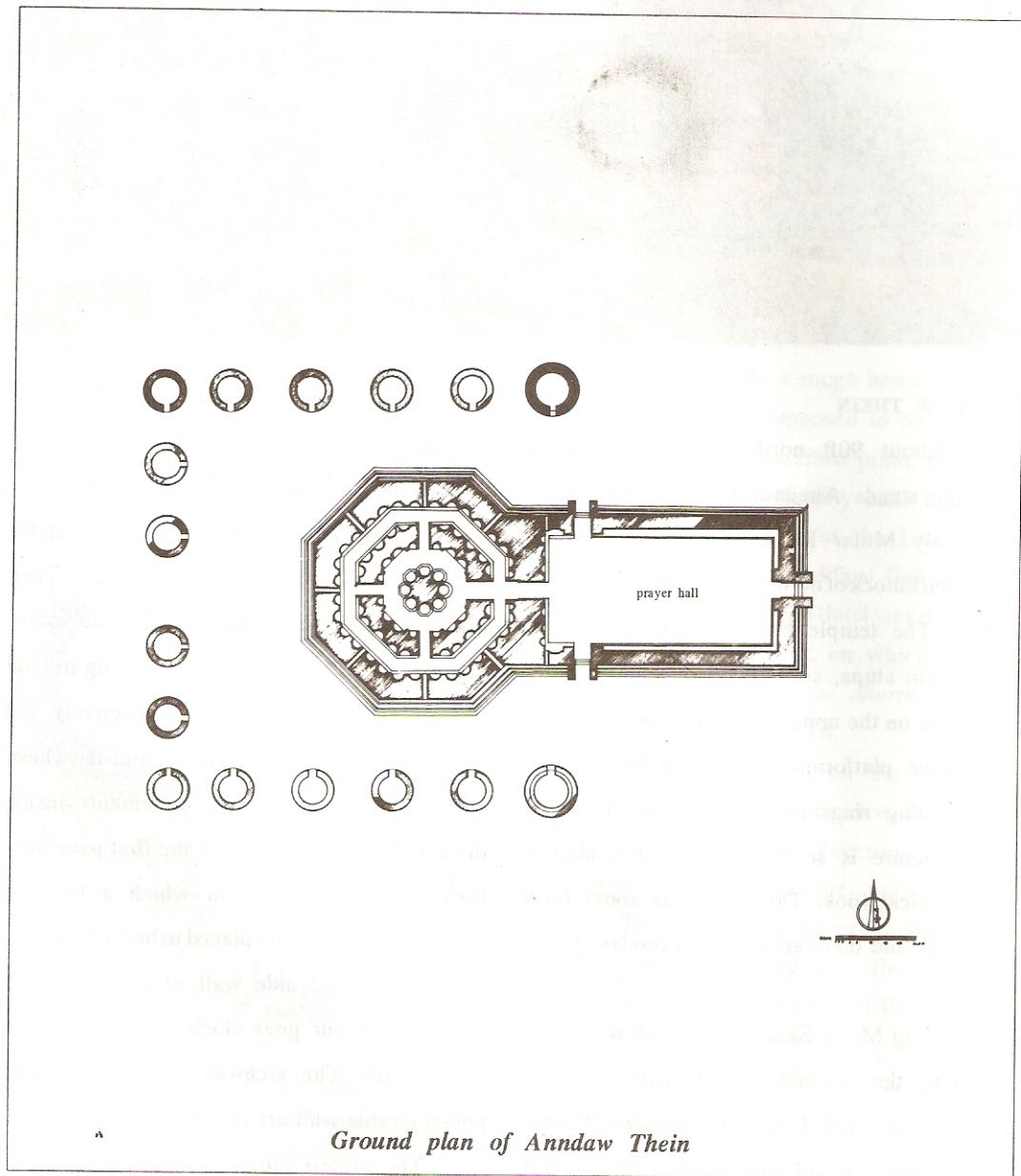
There are two inner pavements inside the temple. On both walls of the first pavement there are small niches in which a total of 142 Buddha images are placed to be worshipped. On the left-hand side wall of the innermost pavement (if one goes clockwise) are twenty-five images. The archways at four cardinal points on this wall are decorated with facades.

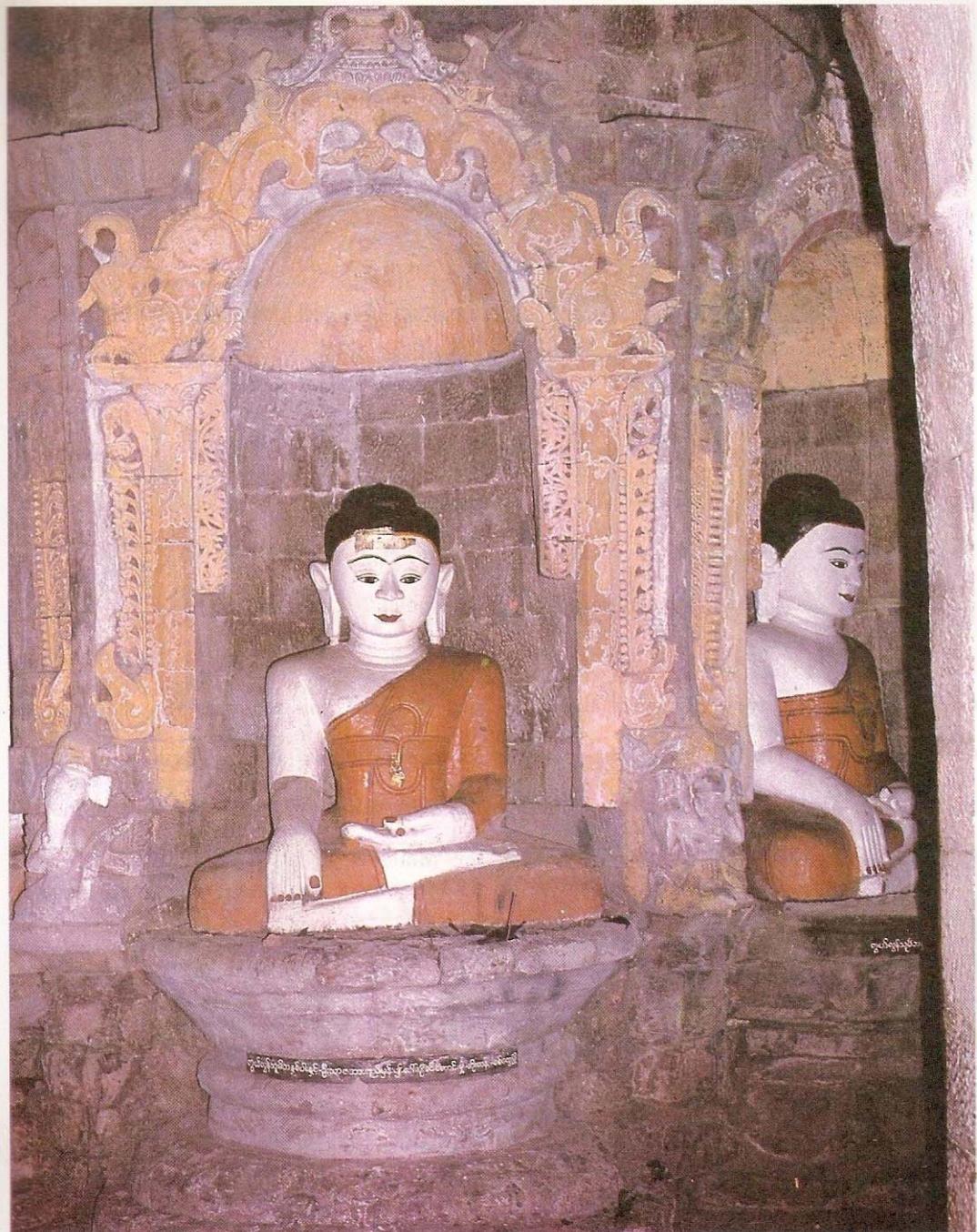
The central pillar is of octagonal form

on each face of which is a niche with facade and an image inside it. At each corner of the base is a figure with a niche on top of it. The figures at the base from south-east corner going clockwise are Ganesh (Gawanpadi), god with the headgear, sitting figure, standing minister holding the *hti* (umbrella), *kinnara*, sitting Raja (believed to be King Mong Raza Gree), Brahma and Ganesh (Gawanpadi). The

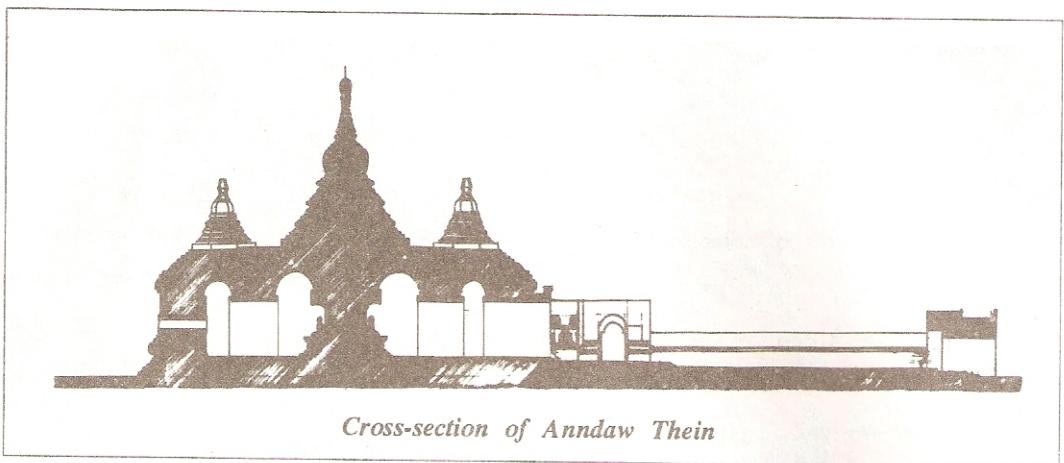
facades on top of each niche are different from one another.

The facades on eight faces of the central pillar are not similar to one another in detail. Generally, on sides of the eastern facade, each dancing *byala* is carved out. According to Rakhine tradition, *byala* is a creature of peace always wearing a smiling face. All other facades have *byalas* too. The topmost part varies from





Buddha images inside the niches of the central pillar of Anndaw Thein. Those two images are in process of putting on the robes tied on the chest. This posture is called "Zenthaing".

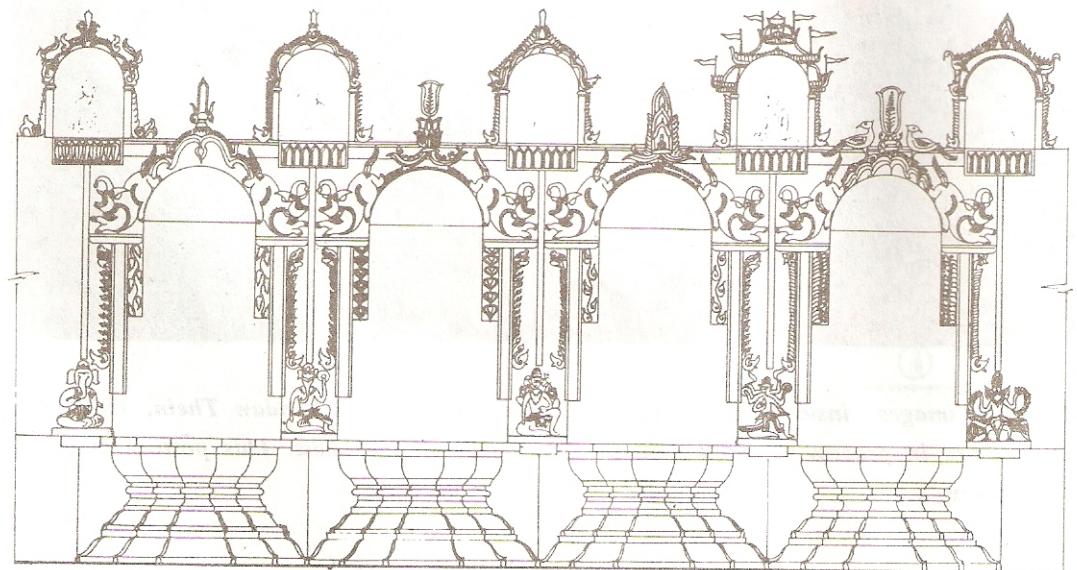


one design to another.

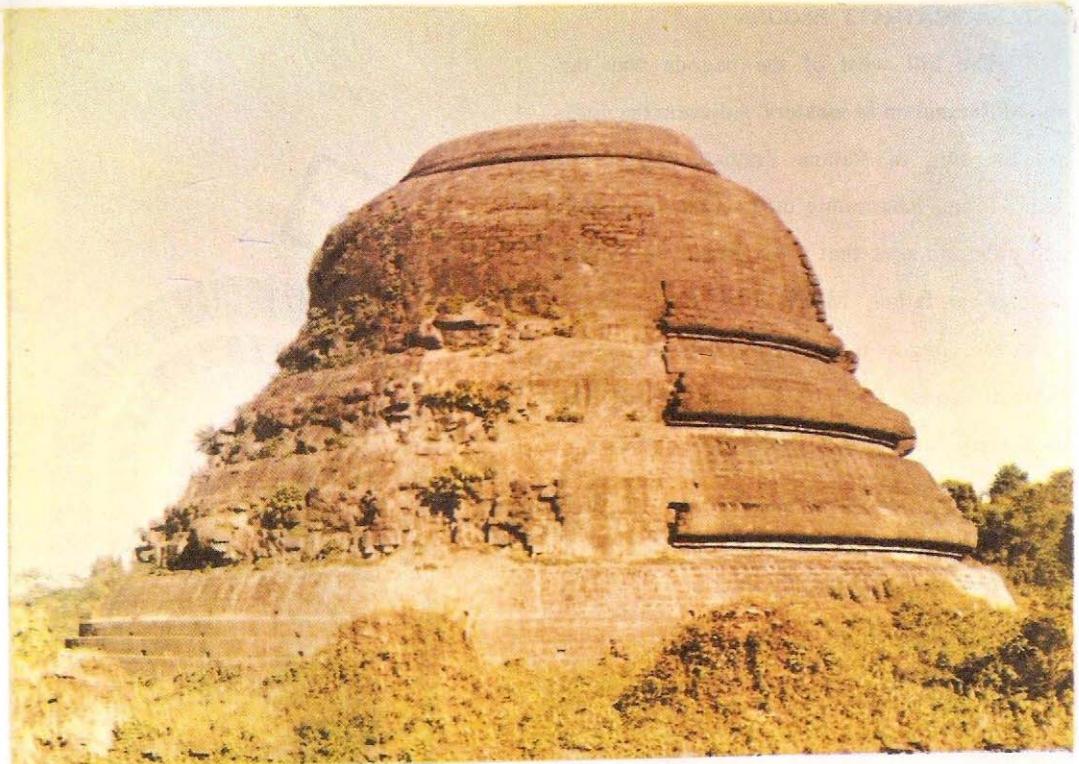
Examining these artistic stone carvings, one can learn much about the royal thrones of the ancient Rakhines.

Inside the niches of the central pillar are Buddha images wearings robes made of water lily threads. The two images on eastern and north-eastern niches are original ones. Those two images are in process of putting on the

robes tied on the chest. According to Rakhine *padima pyinnya* it is called *zentaing* or a posture of putting the robe on the chest. The explanation lies in the fact that Lord Buddha and Arahants while travelling through the air tied the robes on the chest so that not to let them be blown away. This kind of image has been worshipped since the first period of the Mrauk-U Dynasty.

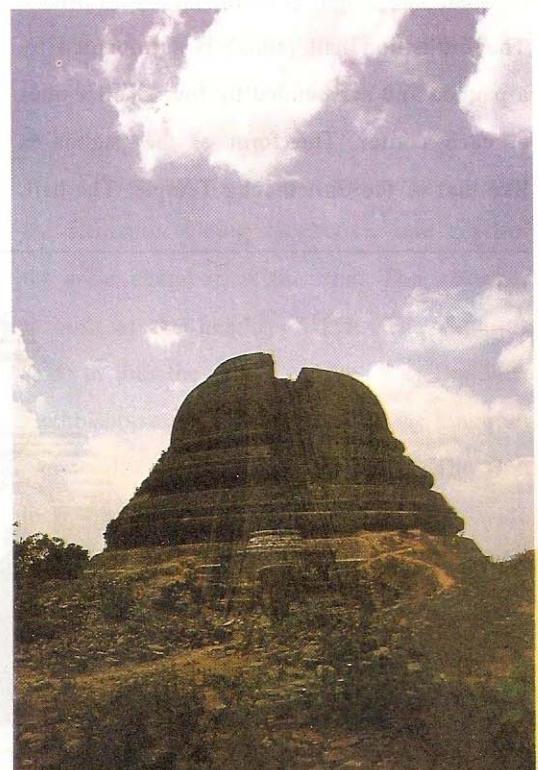


Drawing of facade of Anndaw Thein



RATANABON PAGODA

Adjacent to Anndaw lies Ratanabon Pagoda. The anda rests on three receding terraces and the base is a round one having a 344 feet circumference. There is a median band on the anda on which up-ward pointing lotus petals separate the sloping terraces. The median band is immediately followed by what looks like the remains of peepul leaf decoration around the shoulders. The chattra is absent now. It is ascribed to King Mong Khamoung and his chief Queen, Shong Htway who built it in 1612. The pagoda precinct is made of stone slabs. Lion-statues guard each corner of the pagoda. Once gargoyles in the form of elephant-fronts drained out the rain water of the platform. The sima ordination hall, east of the pagoda is tiled with stone plaque.

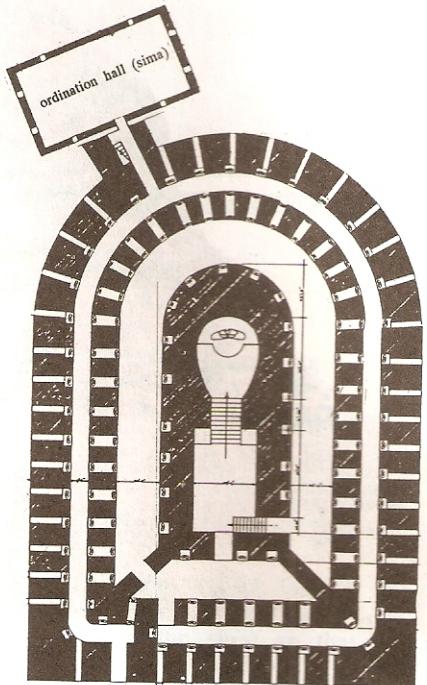


RATANA PRATHATT PAGODA

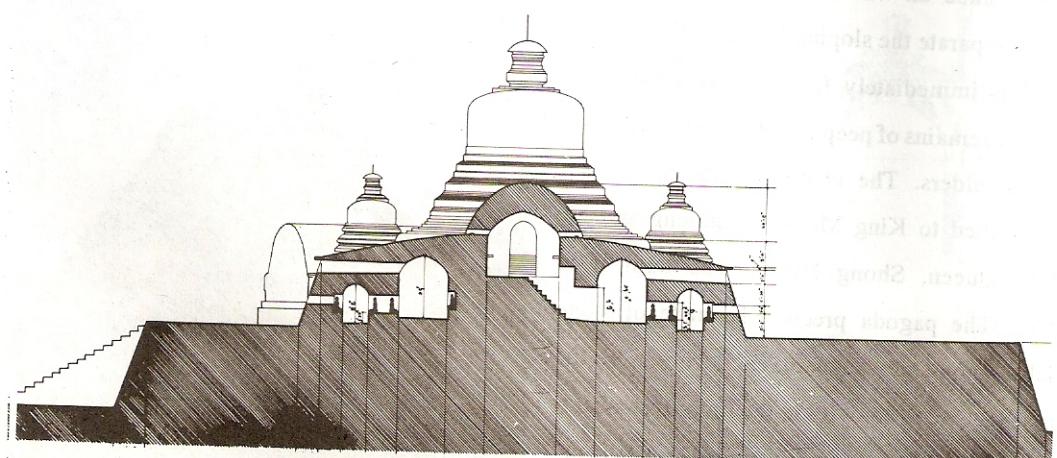
The hill west of the pagoda was the site of Ratanabon Monastery. Adjacent the north are the ruin of Ratana Prathatt Pagoda. In 1612, Mong Khamoung newly cast the golden and silver images that were destroyed by fire during his father, Mong Raza Gree's reign. After recasting he made the magnificent Ratana Prathatt Pagoda fenced with fireproof, and the monastery was built just nearby.

HTUKKANT THEIN TEMPLE

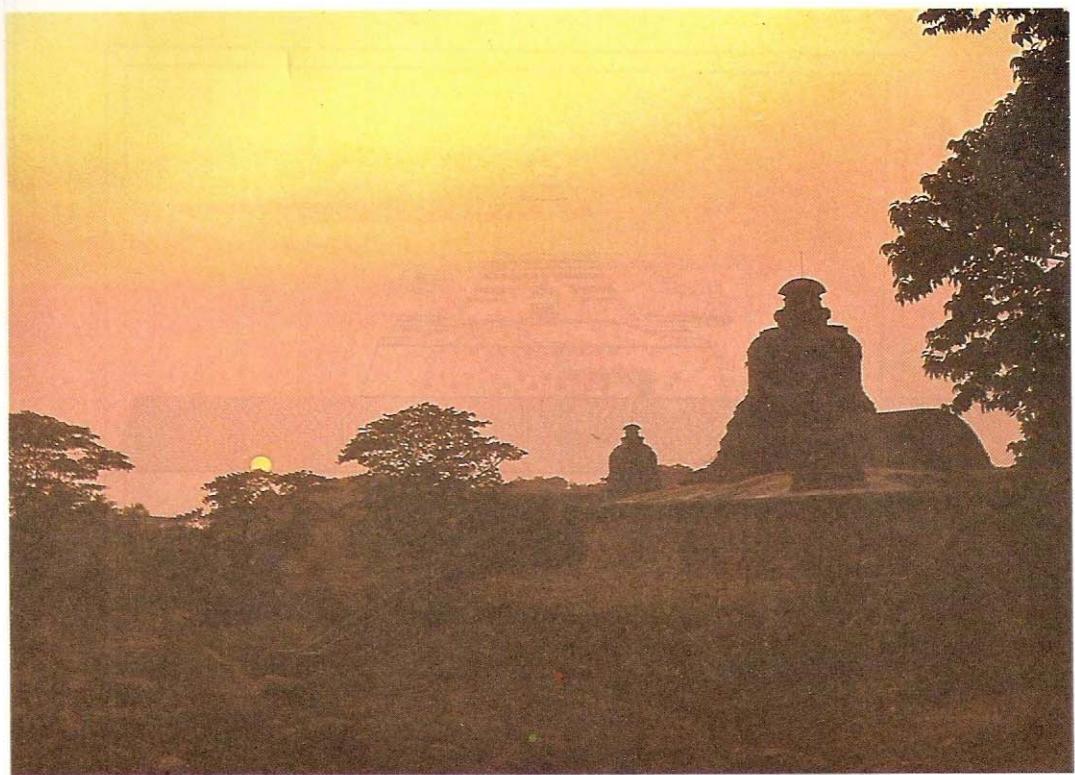
Going west from the Ratanabon Pagoda one reaches Htukkant Thein Temple, situated on the height of 20ft. One has to go up along eighteen steps of the stone-stairs. The levelled hill is 204ft north to south and 260ft east to west. The height is maintained with bricks. The ordination hall (sima) is surmounted by a pagoda and surrounded by four smaller ones at each corner. The form of the pagoda is like that of the Shitethaung Temple. The hall,



Ground plan of Htukkant Thein



*Cross-section of Htukkant Thein
(from south to north)*



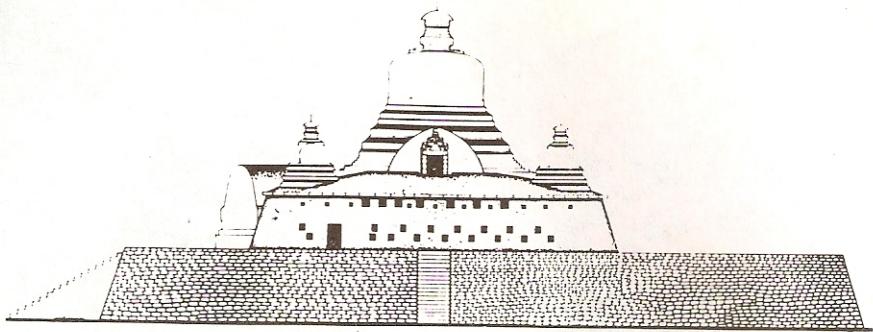
110ft north-south and 137ft east-west, is constructed with stone blocks while the pagodas are built of bricks. West of the main structure is circular in shape. A sabbath hall is attached to the south-west of it. The whole structure is 64ft high.

The donor-builder is King Mong Phaloung, who erected it in 1571. The reason was that the country was in the state of turmoil and governors and high officials were going to revolt against the king. The temple was built to prevent the fall of the old city by fulfilling a saying common at that time: when a house is worn, support it with a pole; when the city is worn, support its ceiling (*htoke*). To reunite the country and to be able to govern efficiently, the royal astrologers advised the king to build the temple with the donation

of governors, landlords, officials and the common people. That is why the images of governors, landlords and officials with their spouses were carved inside it.

There are two inner pavements inside the structure. Going clockwise, one reaches the relic chamber at the end. The chamber is built at the height of 15ft. The room is said to be the place where the Buddhist Archbishop and senior *Sanghas* of the kingdom met to discuss the religious affairs. The first inner pavement is 9ft high and 6ft wide while the second one is 14ft high and 11ft wide.

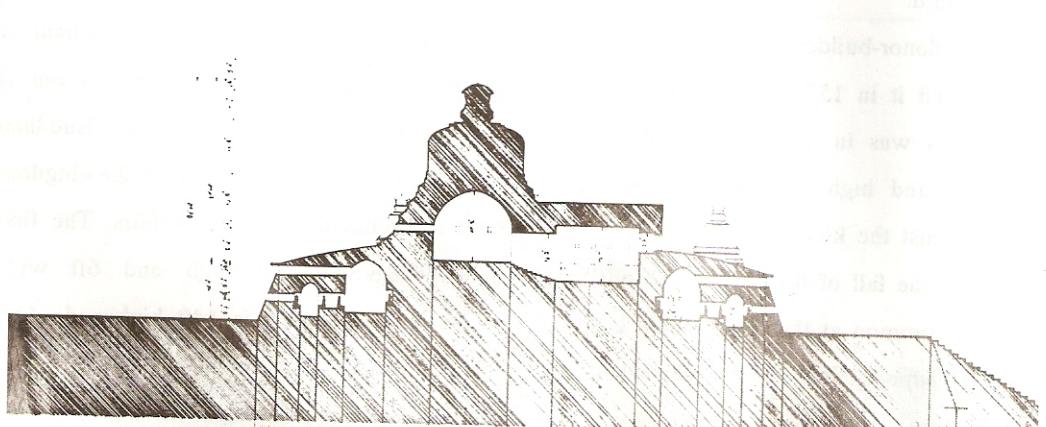
By studying the costumes and ornaments such as the crown, the headdress, coiffure, necklace, ear-ring, pendent, wristlet, ring, hair-pin, pin, upper garment, baldric, waistband,



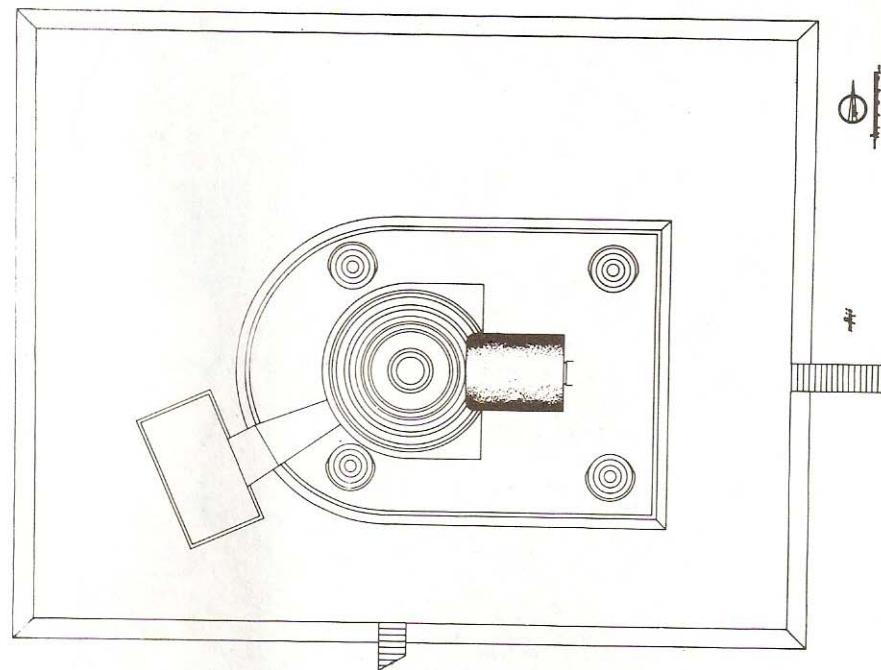
Front elevation of Htukkant Thein

etc., one can know the status of the persons concerned during the middle period of Maruk-U Dynasty. In fact, Htukkant Thein Temple is a museum of traditional costumes of Mrauk-

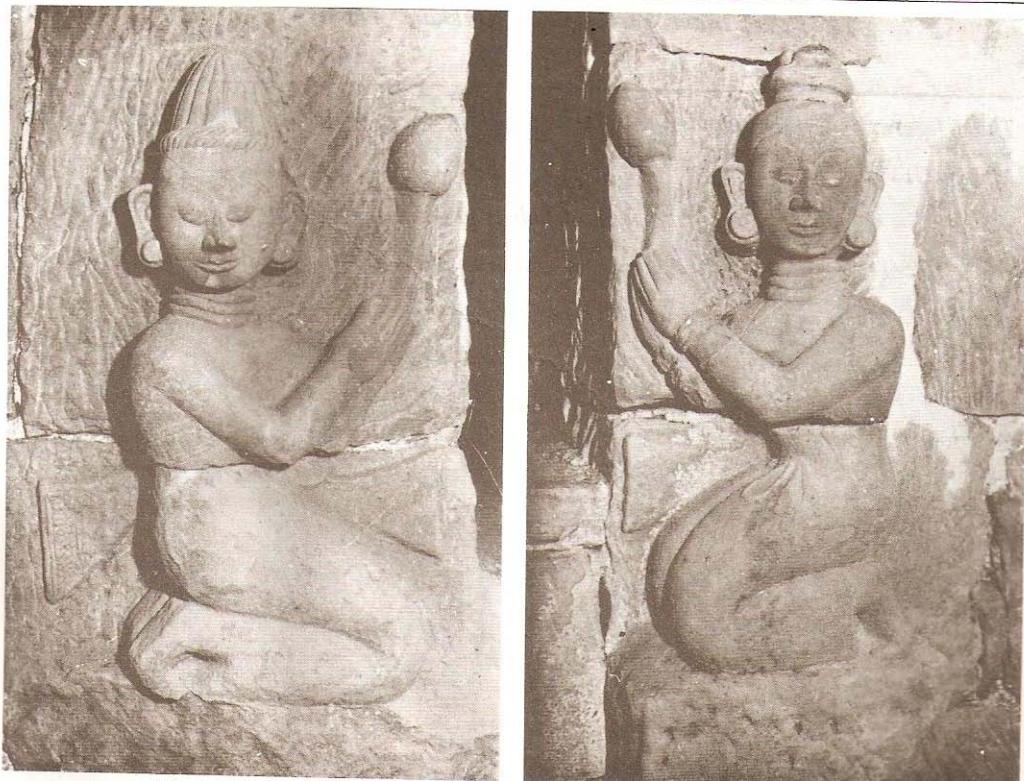
U period. The figures in the temple epitomise the various Mrauk-U period costumes and ornaments:



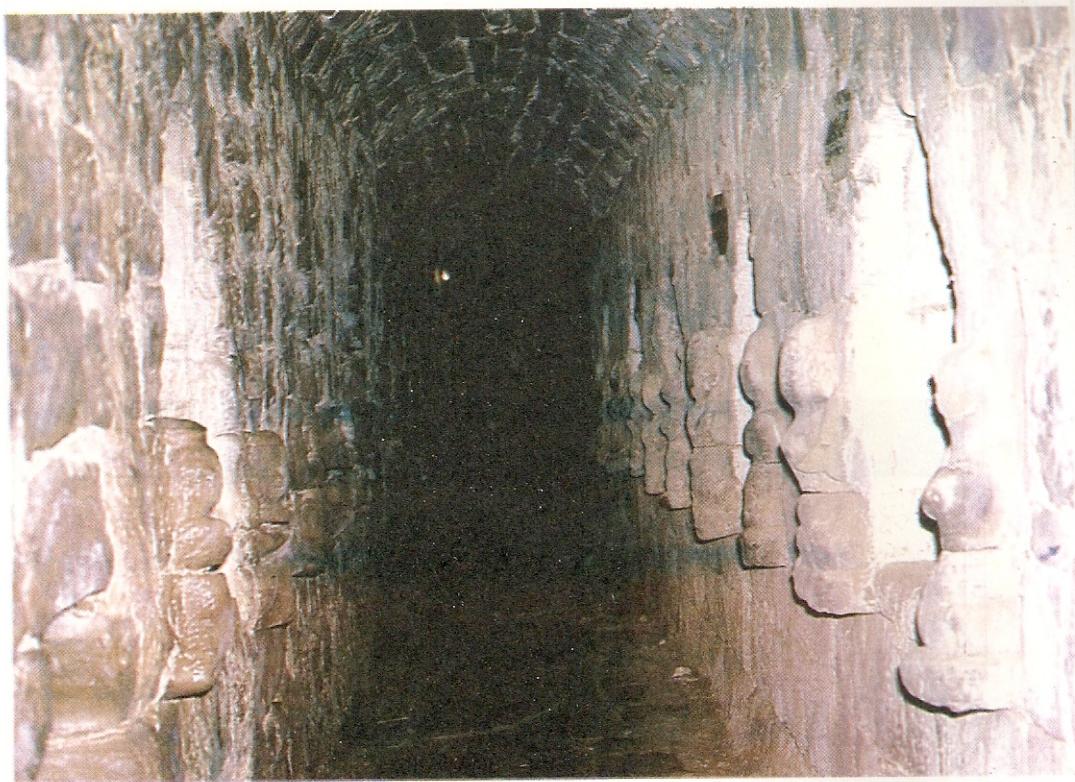
Cross-section of Htukkant Thein



Roof design of Htukkant Thein



Sculptures kneeling couple at prayer hall

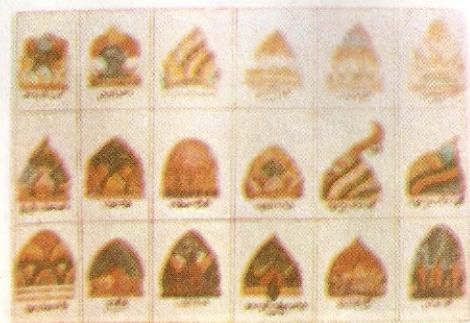
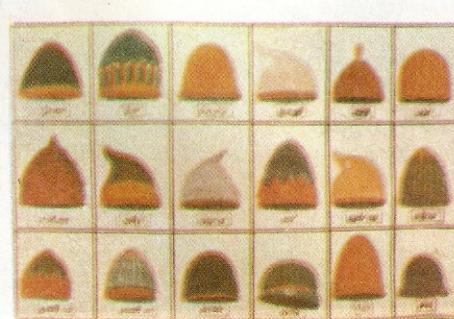


Inner carvings of Htukkant Thein

The figures in the temple epitomise the various costumes and ornaments of Mrauk-U:

Headress of forty kinds, baldric nine, five of girdles and rings eighty-one, for necklaces there are nine, so goes another nine of (Nabay), sixteen types of pendent stars, twenty types of bracelets; string of flowers five; eight kinds of hairpin; hair-clip pendants eight, toering of seven and shawls five.

Besides there were sixty four varieties of coiffure.





କାନ୍ତିକା, କାନ୍ତିକା, କାନ୍ତିକା

କାନ୍ତିକା, କାନ୍ତିକା, କାନ୍ତିକା



କାନ୍ତିକା, କାନ୍ତିକା, କାନ୍ତିକା



କାନ୍ତିକା, କାନ୍ତିକା, କାନ୍ତିକା

କାନ୍ତିକା, କାନ୍ତିକା, କାନ୍ତିକା



କାନ୍ତିକା, କାନ୍ତିକା, କାନ୍ତିକା





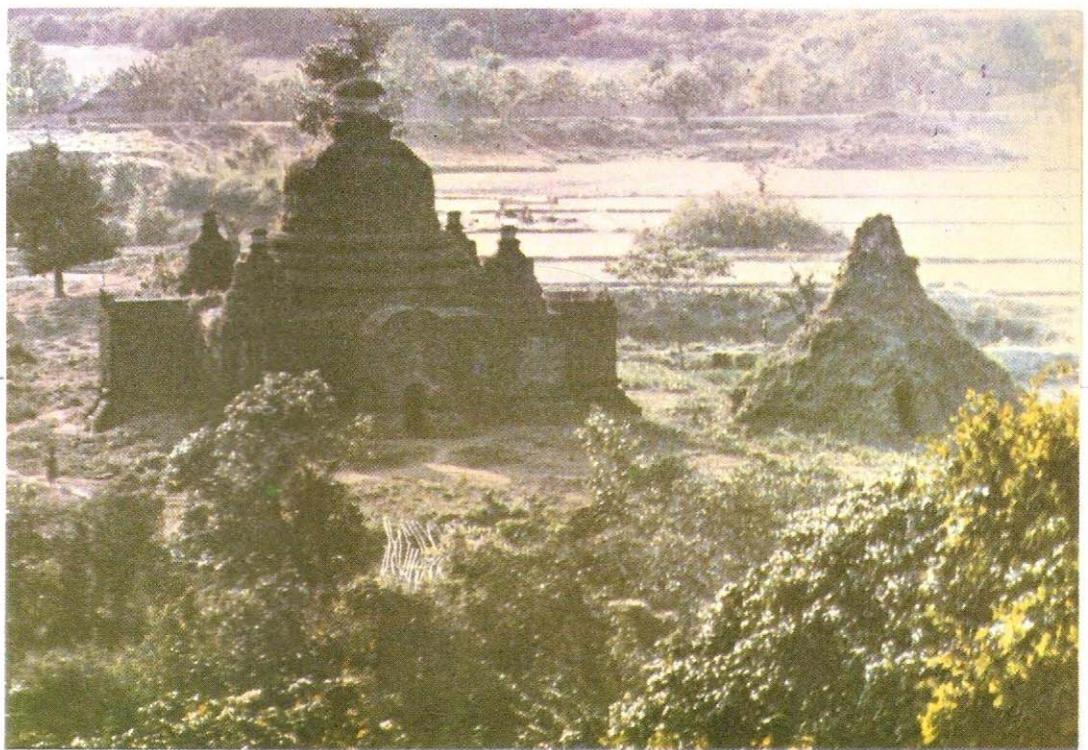
The figures of the officials and landlords and landlord-ladies

"Headress of forty kinds, baldric nine, five of girdles and rings eighty one; for necklaces there are nine, so goes another nine (*Nabay*), sixteen types of pendent stars, twenty types of bracelets; string of flowers five; eight kinds of hairpin; hair-clip pendants eight; toering of seven and shawls five." Besides there were sixty four varieties of coiffure.

Originally, the images in the niches of the inner pavements and that of the relic chamber were cast ones. After the fall of the city, they all were removed. The present images are like those of Shitethaung Temple brought from nearby places by the donors to be worshipped.

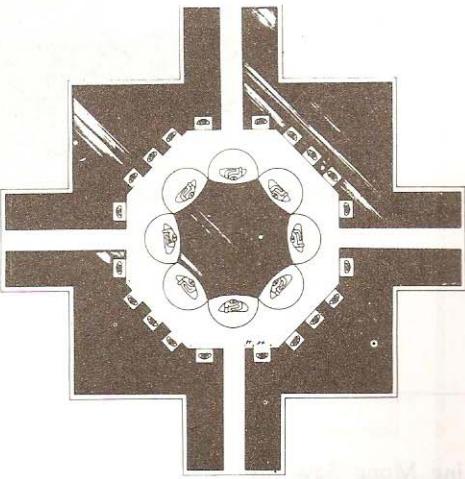
The image in the relic chamber is 5ft 7in high and the robe is knotted on the breast. It was brought from the Munthamee-mraung hillock in 1970.

The temple is floored, roofed and vaulted and is arched with stone blocks. Owing to its construction with stone blocks and its massive size some researchers guess that it was built to be used both as an ordination hall and a fortress and that it was intended to be used as a refuge for *Sanghas* in case of war. During the whole period of Mrauk-U Dynasty it was used only on religious affairs. Its massive size and monolithic structure is the feat of Rakhine architects of those days.

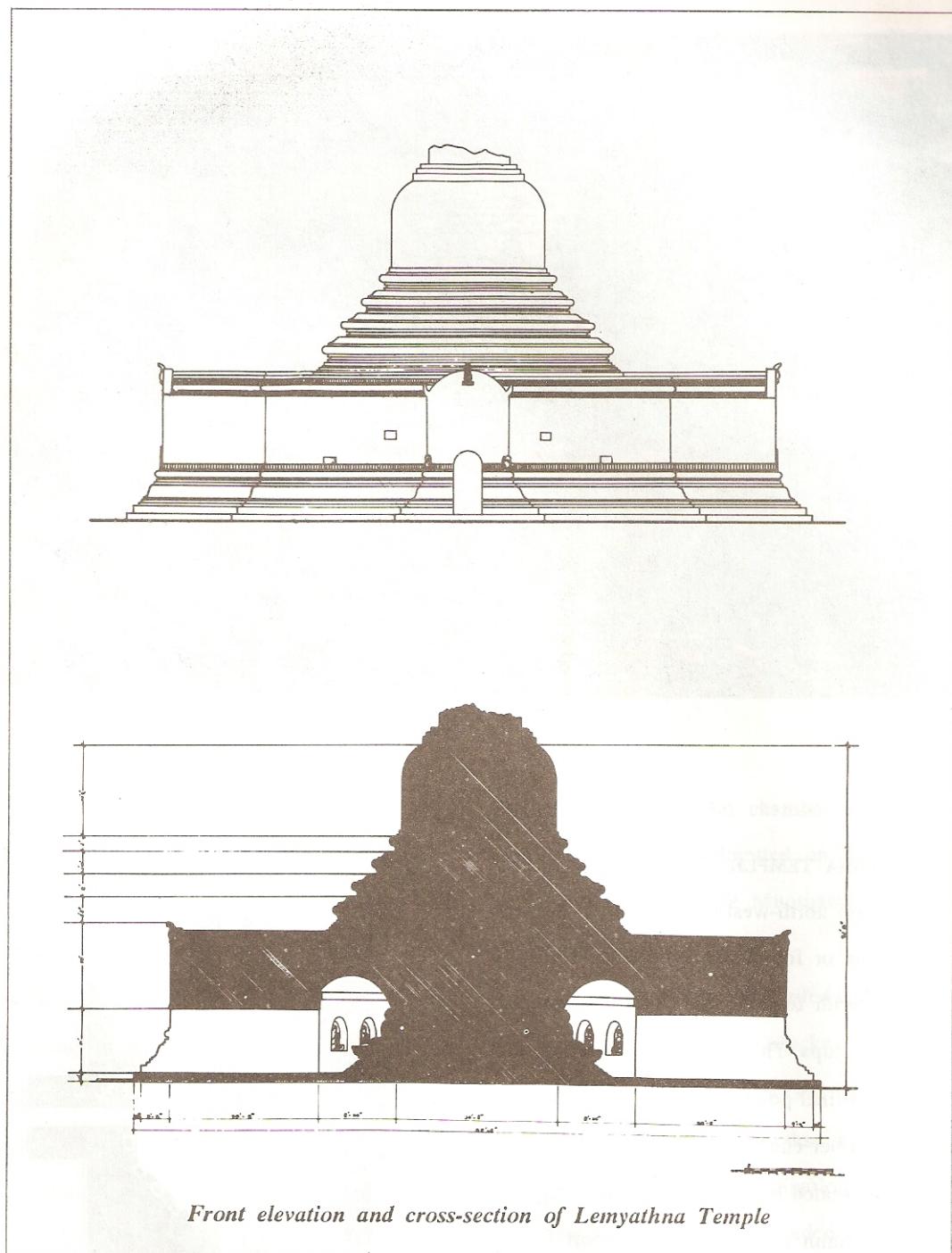


LEMYATHNA TEMPLE

Close north-west of Htukkant Thein lies Lemyathna or four-faced temple. It is a solid structure with four vaulted portal surmounted by a solid stupa. The vaulted passages protrude at each cardinal point and lead to the octagonal inner chamber encircled by niches which once contained seated Buddha images. An octagonal central column provides extra support to the superstructure above. There is a small stupa on each corner between the portals. Traces of fine moulding can be seen on the plinth. A small *naga*-shaped finial crowns the apex of each portal. Being one of the temples that



Ground plan of Lemyathna Temple



King Mong Saw Mon built as an auspicious measure for the new city in 1430, it carries the splendid artistry of earlier Rakhine architectural achievement.

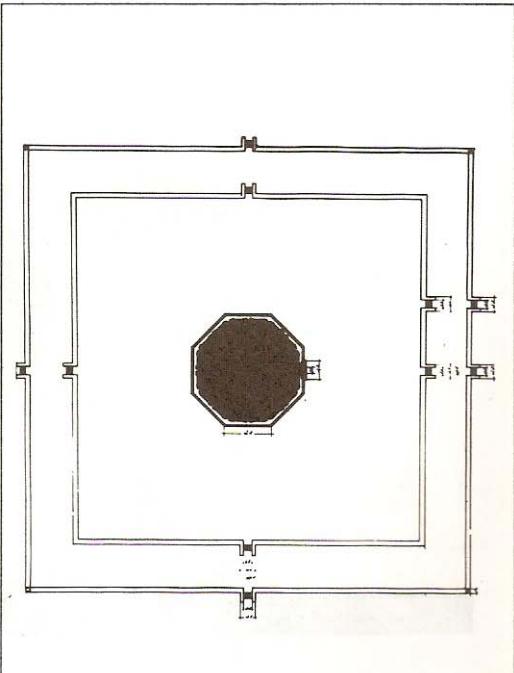
Devoid of decorations, the twenty-eight images placed in the niches of the inner chamber typify those mentioned in the *Sambuddhe* verse.



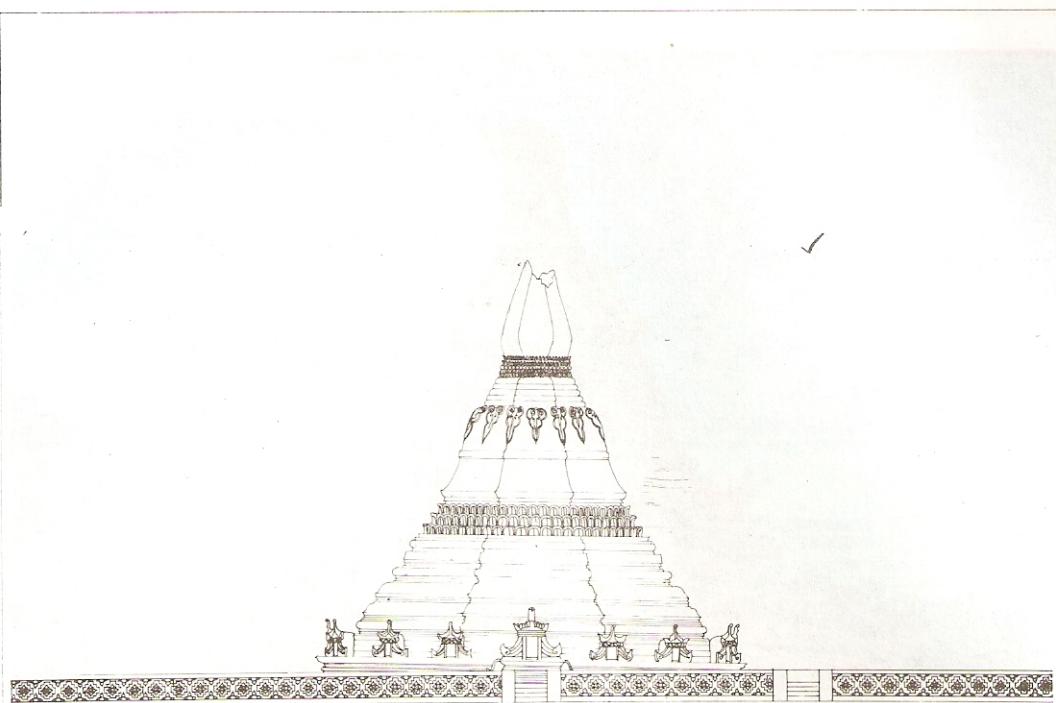
LAUNGBWANNBRAUK PAGODA

On the plains, north-east of Lemyathna, stands Laungbwannbrauk or, the coloured plaque Pagoda. This octagonal pagoda rises 75 feet above the ground. Entirely made of stone, its lower terrace had sixteen porches with elaborate ornamentations. Once the platform was paved with glazed tiles.

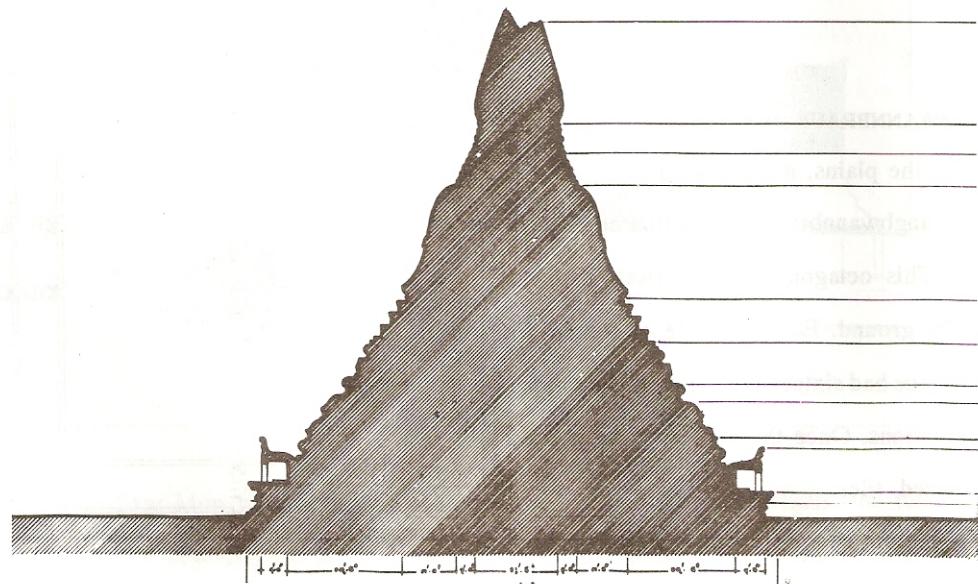
A double enclosure surrounds the structure. On each side of the enclosure there are about sixty ornamented plaque motifs, the



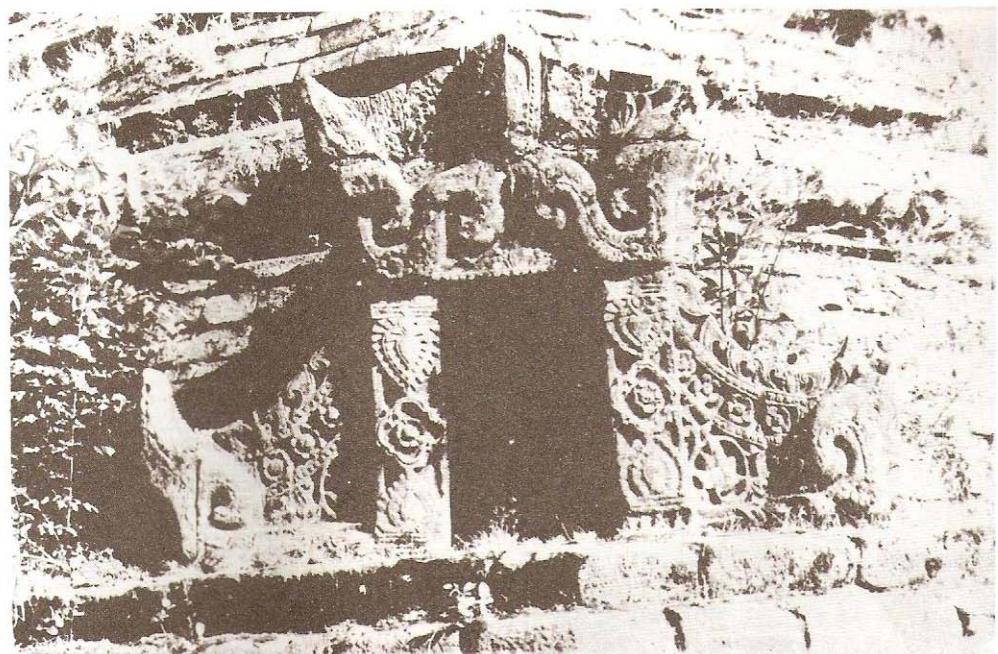
Ground plan of Laungbwannbrauk Pagoda



Elevation of Laungwannbrauk Pagoda



Cross-section of Laungwannbrauk Pagoda

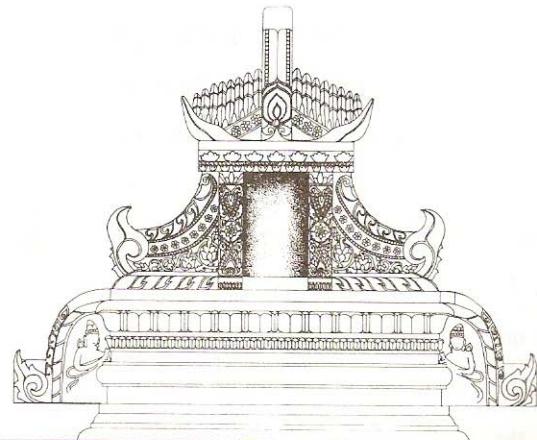


Carving of the porch

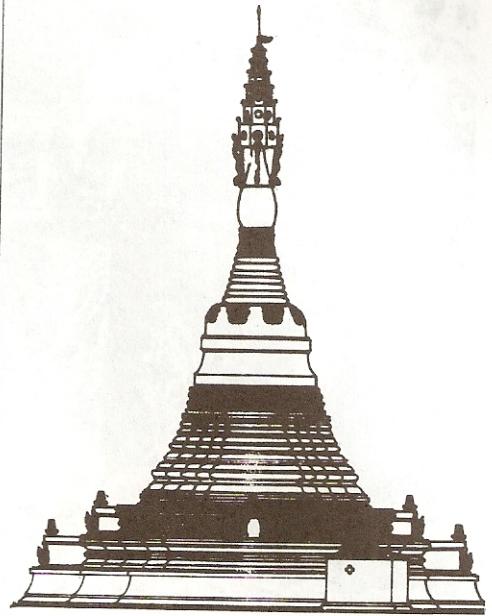
pagoda is ascribed to King Mong Khaung Raza who built it in 1525. The pagoda is said to be built in order to ward off the ill omen contained in verse that was current at that time:

The shiny bracelet with polka dots;

Buy it in the market and there's glaze-ware.



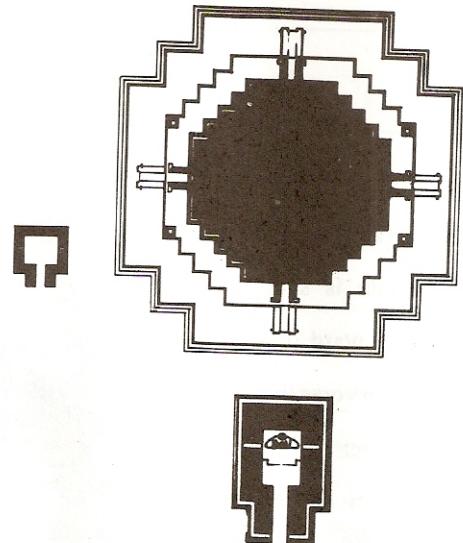
Drawing of the porch



South elevation of Tezarama Pagoda

TEZARAMA PAGODA

Tezarama Pagoda lies on a plain ground north of Sandarama Monastery. This conical pagoda has three zigzag indentations on every receding terrace. There are four porches on the second and third terraces. It was built for the use of Rev. Tezarama the Primate, by King Salingathu. The pagoda was rebuilt by King Narapatigri in 1638, and King Sandawizaya in 1730. The present architecture reflects the trend of the late Mrauk-U period. Four stone land grants can be seen housed in a small cave to the south of the main pagoda. On the hill north-east of Tezarama is Shantaung Pagoda. To mark the foundation of Shantaung fortress King Mong Ba Gree erected it in 1531.



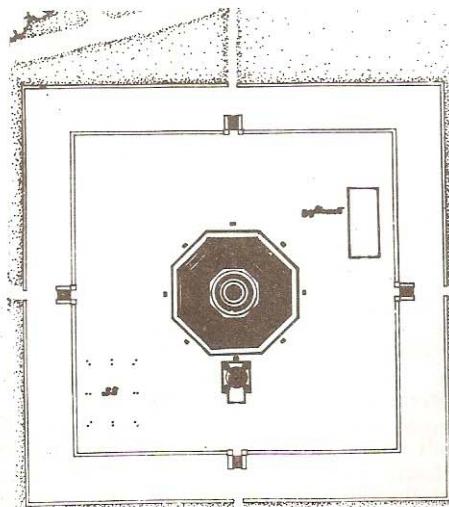
Ground plan of Tezarama Pagoda



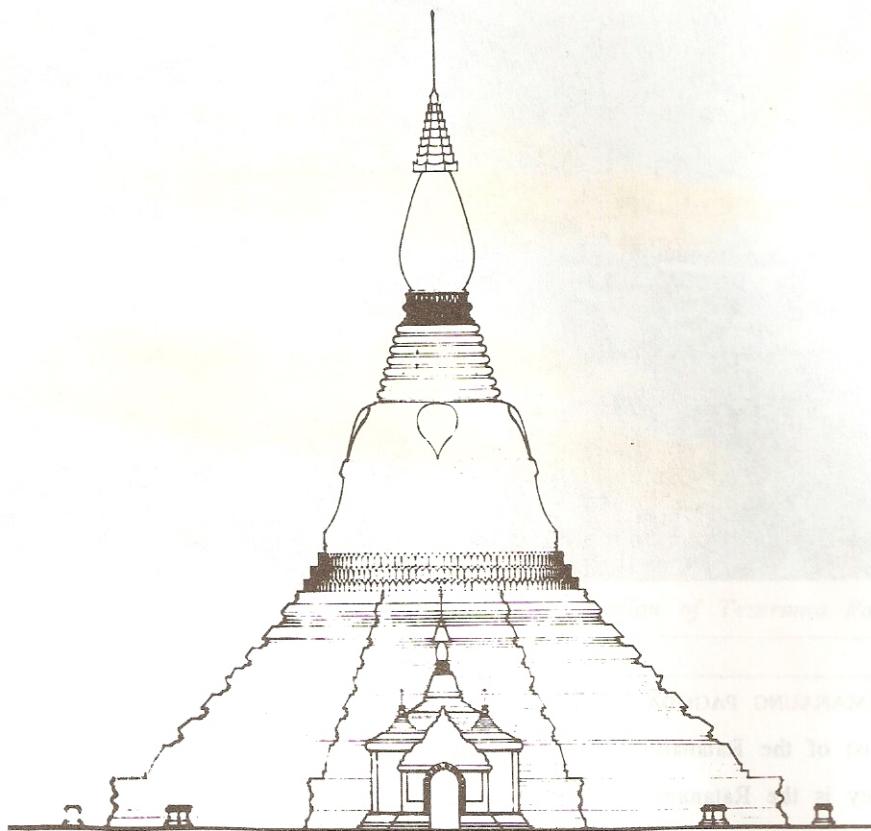
RATANAMANAUNG PAGODA

East of the Ratanabon Pagoda, across the valley is the Ratanamanaung Pagoda. It is a solid stone structure, octagonal from the base to the top and measures round the base 344ft. Its height is 180ft. There are no niches, porches, openings or decorative designs on the main body of the stupa. To the east is the small square building with a protruding portal whose passage to the inner chamber (square with vaulted roof) is arched. In the back ground is seated a stone image of Buddha 8ft high, after usual Mahamuni type, donor King Sandathudhamma Raza constructed it in 1652. North-west of the pagoda platform is a stone cave known as *Gupru* (white cave) which is 54ft long, 13ft wide and 10ft high.

The abbot of Gupru Monastery became



Ground plan of Ratanamanaung Pagoda



Front elevation of Ratanamanaung Pagoda

King in 1697 under the name of Marrounpiya. His reign lasted only one year. In the north-west corner of the enclosure is an oblong quadrangular *Thein* (sima) or *Upasthanasala*, the meeting hall of the Buddhist monks who privately met on the nights of the new and full moon to read their *Vinaya* (rules) and go through their confession. It was also used for all their more solemn purposes such as ordination, excommunication and so on. Afterwards, it was also used as a refectory.

It is 36ft long and 22ft broad and entirely constructed of stone.

The roof which is vaulted is partly in ruin. The inner chamber, which is like-wise vaulted, has a stone floor through the centre of which runs longitudinally a stone groove, 2ft wide and 8ft deep. Whenever this chamber was used as a confessional for Buddhist nuns the groove was filled with water and the nuns taking up their position on one side of it made their confessions to the priest standing on the other.

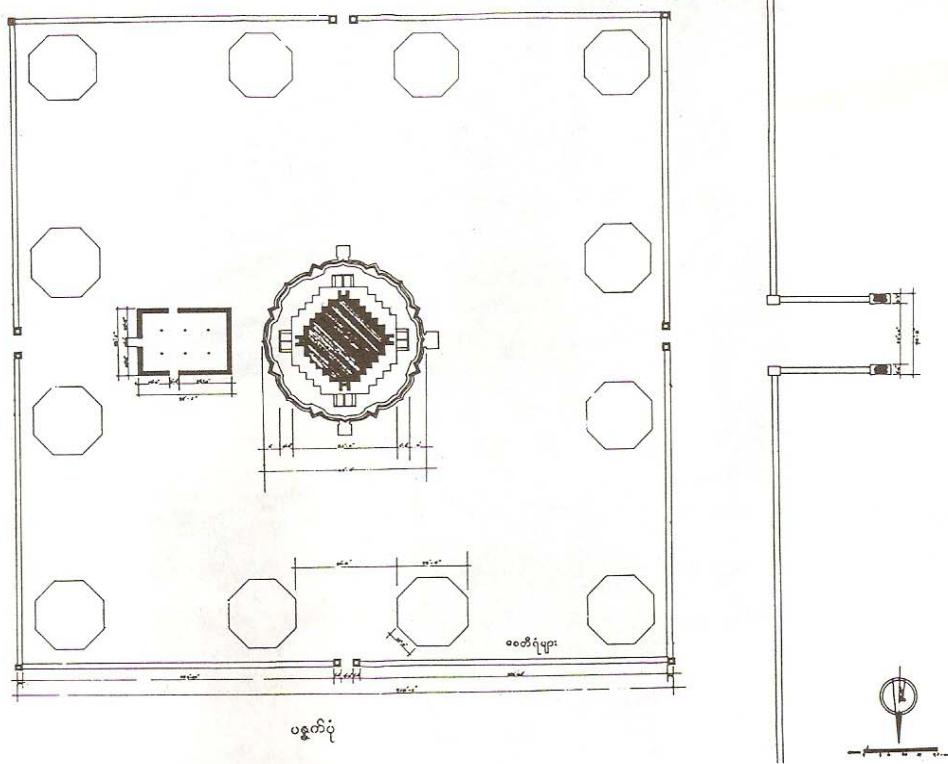


SAKYAMANAUNG PAGODA

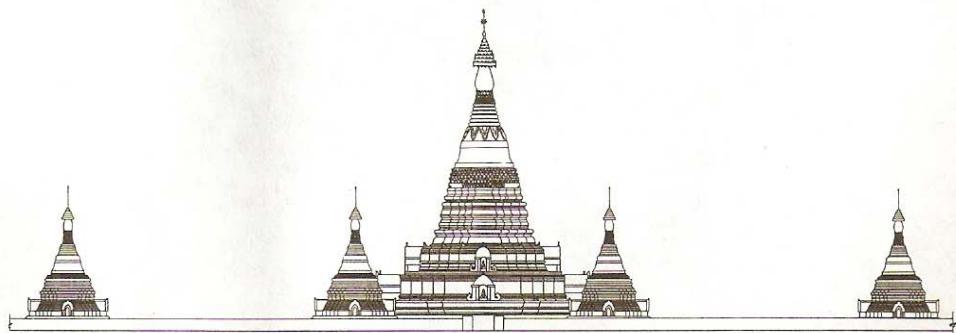
Going to the south from Ratana-manaung one reaches Sakyamanaung Pagoda. The western entrance is flanked by two life-like kneeling ogres. The pagoda as well as the precincts are made of stone. Within the precincts there are small pagodas. The pagoda plinth has lotus-petal motif which indicates that the Buddha, like a lotus came out from the wordly uncleanness. Ornamental design and niches make the pagoda exceptional among the pagodas



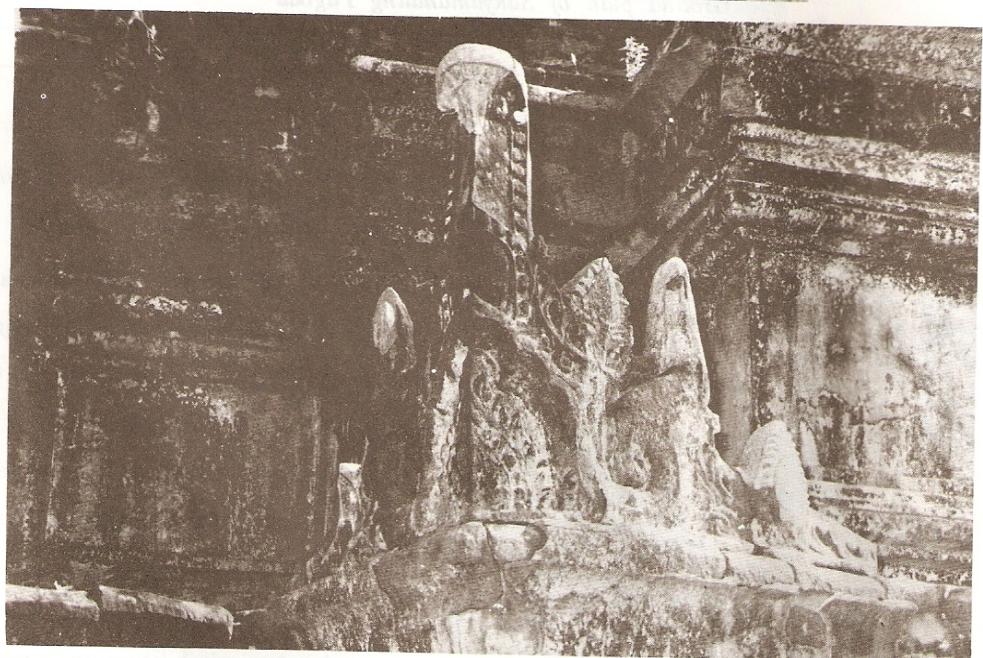
Life-like kneeling ogre at the western entrance of Sakyamanaung Pagoda



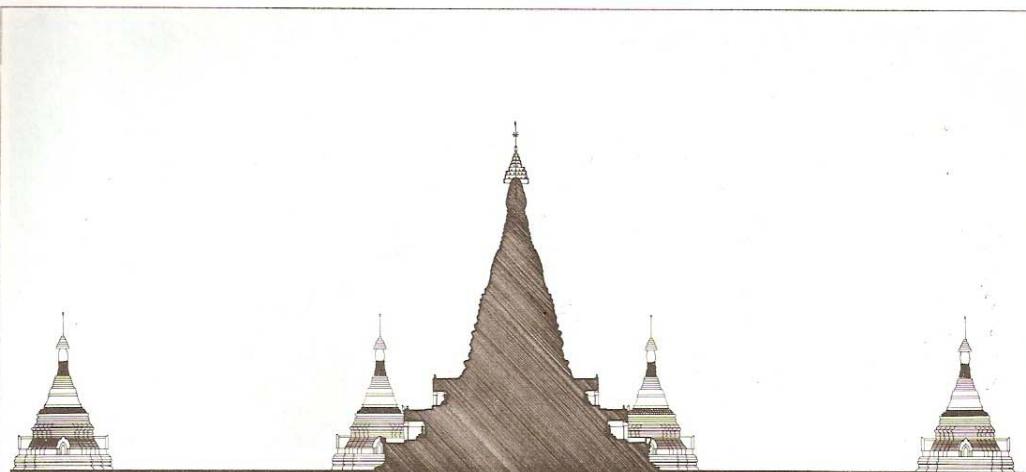
Ground plan of Sakyamanaung Pagoda



Northern elevation of Sakyamanaung Pagoda



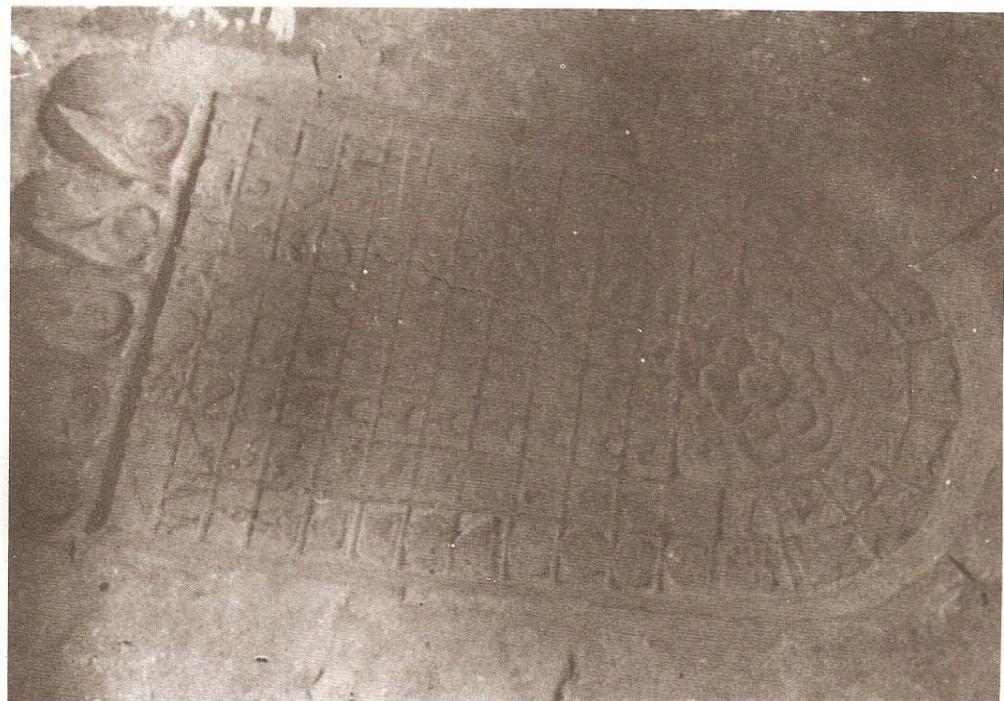
Ornamental designs and niches make the pagoda exceptional among the pagodas of Mrauk-U



Cross-section of Sakyamanaung Pagoda

of Mrauk-U. Rising 114ft from the ground, this architectural beauty was built by King Thirithudhamma Raza in 1629. Basically this pagoda was constructed as the Great Sima

Ordination Hall. The stone image in the ordination hall with ashlar east of Sakyamanaung was transferred here from Prayzoegri Temple in 1915.



Buddha's foot-print at the Sima hall of Sakyamanaung Pagoda

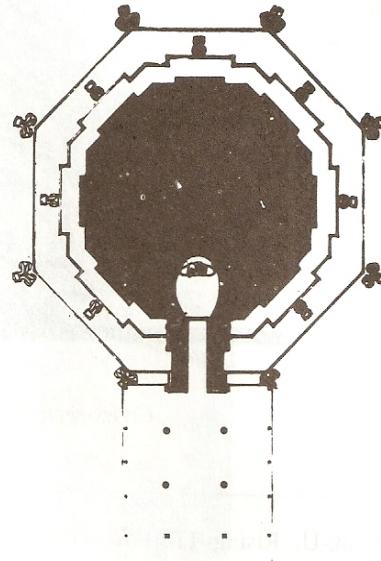


ZINAMANAUNG PAGODA

On a hill west of Taxilla Pagoda is the massive Zinamanaung, one of the five *Manauung* or *Man* Victory pagodas. Its octagonal structure houses a perfumed chamber, each corner of the lower terrace has a double-bodied guinea pig and each upper terrace corner has an ordinary guinea pig. The pagoda was built by King Sandathudamma Raza (1852-1674), the donor builder of Ratanamanaung.

When the king built his first pagoda, a substandard sized one, on hill north of Zinamanaung the people began to mock him as *San-thu*. The king hereupon built a pagoda on *Pantein* (gold-smith) Hill. Even there, the pagoda did not gain meet the approval

A guinea pig at the corner of Zinamanaung Pagoda



Ground plan of Zinamanaung Pagoda.

of the people. Therefore to recover his lost face the king had to build more massive structure.

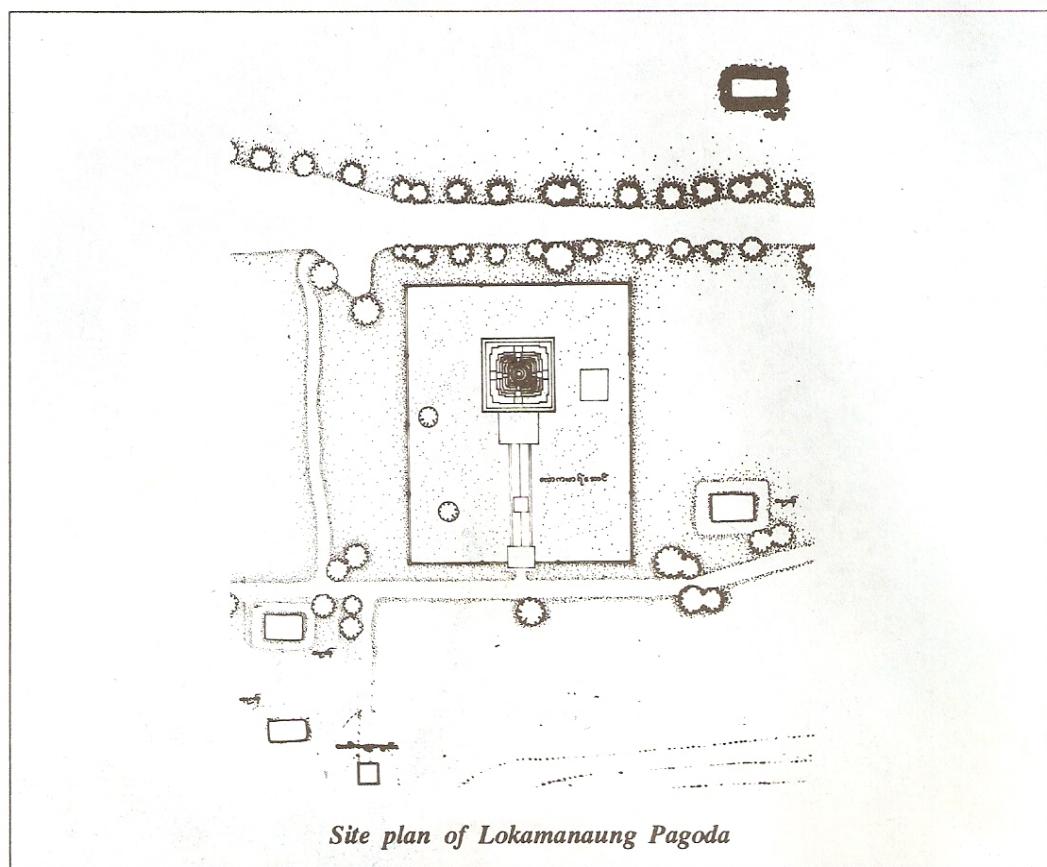




LOKAMANAUNG PAGODA

Immediately outside the western wall of the city and about two miles or so from the palace site is the Pyinze village: lying between this village and Kyaukyit on the north is

Lokamanaung Pagoda. Like Zinamanaung, this pagoda also consists of a perfumed chamber. Built by Sandathudamma Raza, the finial of the pagoda is smooth and beautiful. The niches on the terraces are elaborately carved, a 12ft-



5in high stone Buddha is in the perfumed ground chamber.

The east facade of the pagoda has a portal 20ft high, protruding 2 ft. from the main wall. A vaulted passage 4ft-8in wide, 16ft high and 29ft long leads to a chamber in the centre of the pagoda. It contains a stone image of Buddha 7ft high, sitting cross-legged on a plain stone pedestal. The ceiling is a hemispherical dome, the apex of which is 16ft from the

[King Oggabala ordained 1,000 monks in the precincts of this pagoda in 1676. It is also known as Lawgamu.

A stone guinea pig at the corner of Lokamanaung Pagoda





PHARABAW PAGODA

It lies half a mile west of Shwe Kra Thein. It was rebuilt at the end of the 18th century. Essentially it is a temple pagoda. The 12ft, 3in high stone image in the inner temple was found from the nearby creek and was enshrined by Panthanda, the daughter of King Mong Raza Gree in 1603. It is believed that the image got submerged while it was being

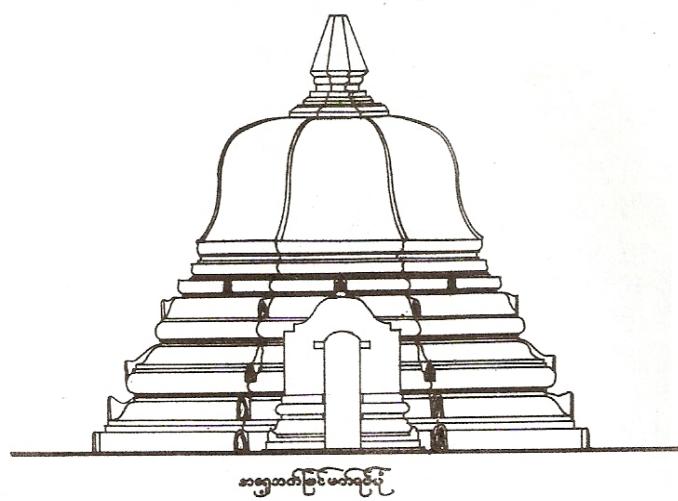
transported to Vesali in AD 327. A ten-terraced Mandaing (*Mandala*) *ceti* (miniature stupa) decorated with 103 Buddhas in small recesses symbolizes "the-one-hundred-and-three moral codes of the Rakhine people." It was subsequently repaired by Mingyi Kyaw Htin the first Burmese (Myanmar) Governor of Arakan (Rakhine) in the year 1786. His rule of Arakan (Rakhine) altogether lasted for 18 years.



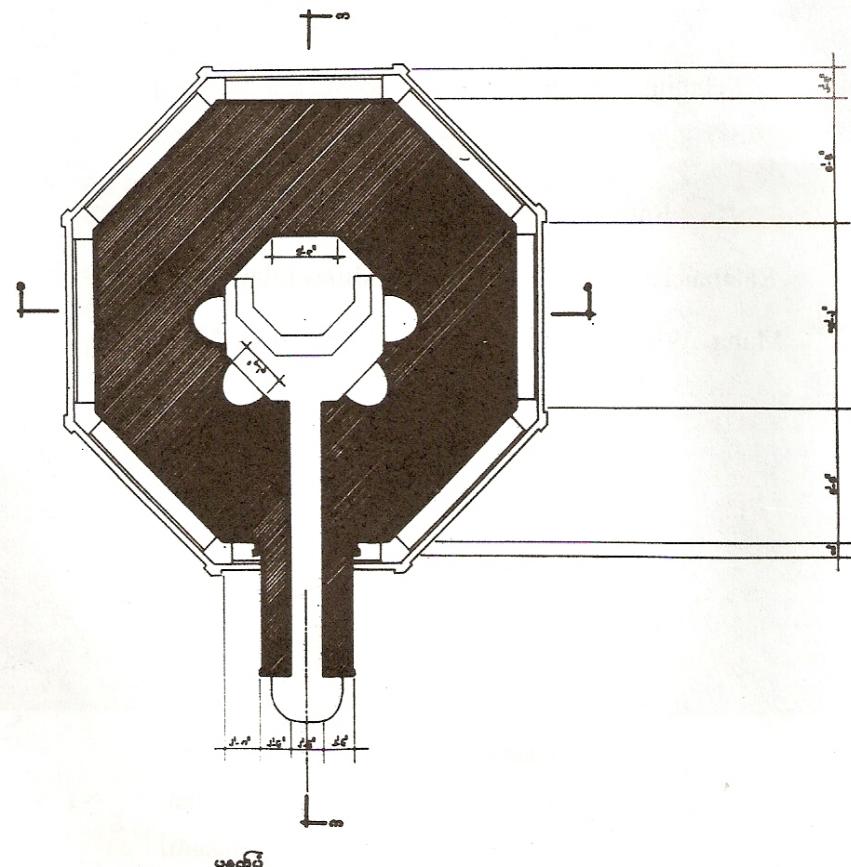
A ten terraced Mandaing (Mandala) ceti (miniature stupa) decorated with 103 Buddhas in small recesses symbolizes "the one hundred and three moral codes of the Rakhine people,"

| | |
|--------------------------|---------------------------------|
| Maha Bodi Shwegu Temple | Nyidaw Zedi |
| Theingri Shwegu Phara | East Emerald Appendage Pagoda |
| Shwegugri Temple | & |
| Ratana Sanrway | & West Emerald Appendage Pagoda |
| Ratana Hmankeen Pagodas | Mukseitdaw Pagoda |
| Maha Wizayaranthi Pagoda | Sandarama Monastery |

The Monuments of Historical Importance



ဘဏ္ဍာတန်ပြေဆောင်ရွက်



Front elevation and ground plan of Mahabodi Shwedu Temple



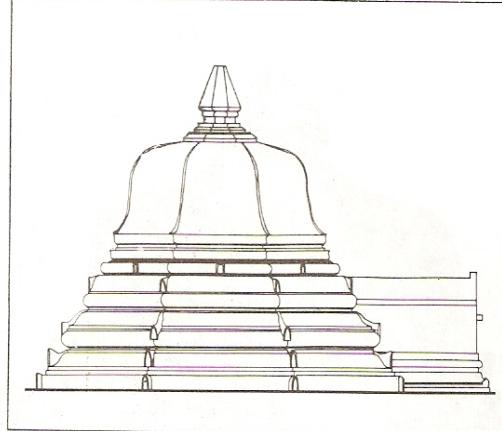
MAHABODI SHWEGU TEMPLE

It is situated south of *Alay* (Middle) Pagoda and south-east of the *Laungbwannbrauk* Pagoda. The site is a range, west of Nutkhet hill where the observatory once stood. The pagoda is octagonal with an inverted bowl surmounted by a short finial leading to the perfumed chamber. On both sides of the vaulted passage the stone carvings are shown in six tiers. Altogether there are 280 figures including Buddha images, figures playing musical instruments, figures of acrobats, love scenes of animals, styles of worship, different forms of suffering in hell, battling scenes, scene

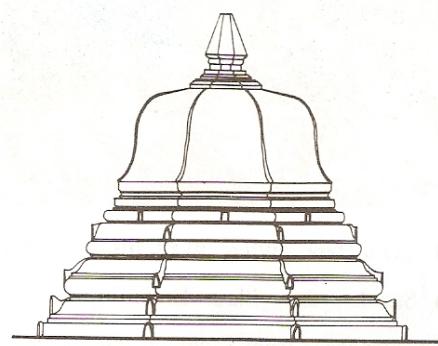
of *Vessantara* giving away his two children to *Suzaka*, the villain Brahmin, the arrow-shooting scene from *Suvannasama*, events from *Golden Hamsa*, and so on. The stone pedestal of the perfumed chamber is richly carved with floral designs, *Jataka* scenes and conch blowing. This temple may be considered as mirroring



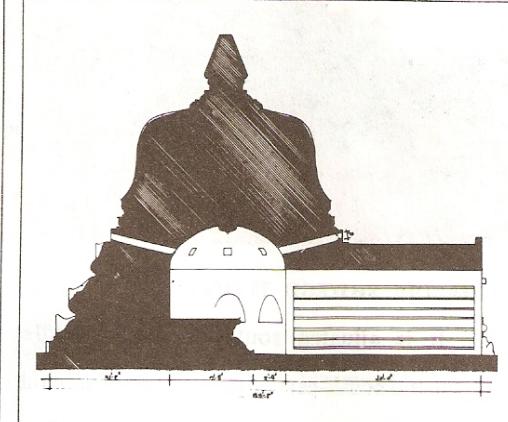
The stone carvings on the sides of vaulted passage



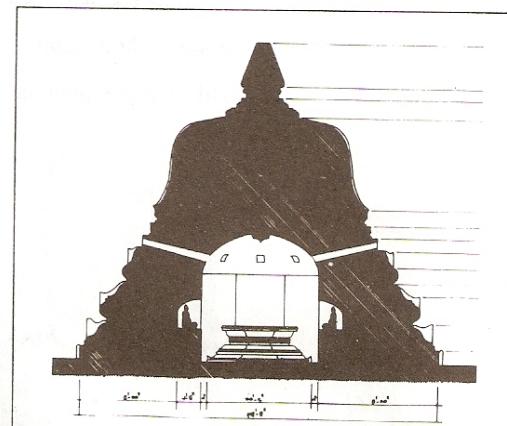
Southern elevation of the temple



Western elevation of the temple



Cross-section (west to east) of the temple



Cross-section (north to south) of the temple

the belief and costume of the Rakhines during the Mrauk-U period. It is also the forerunner of the carving in the famous Shitethaung and

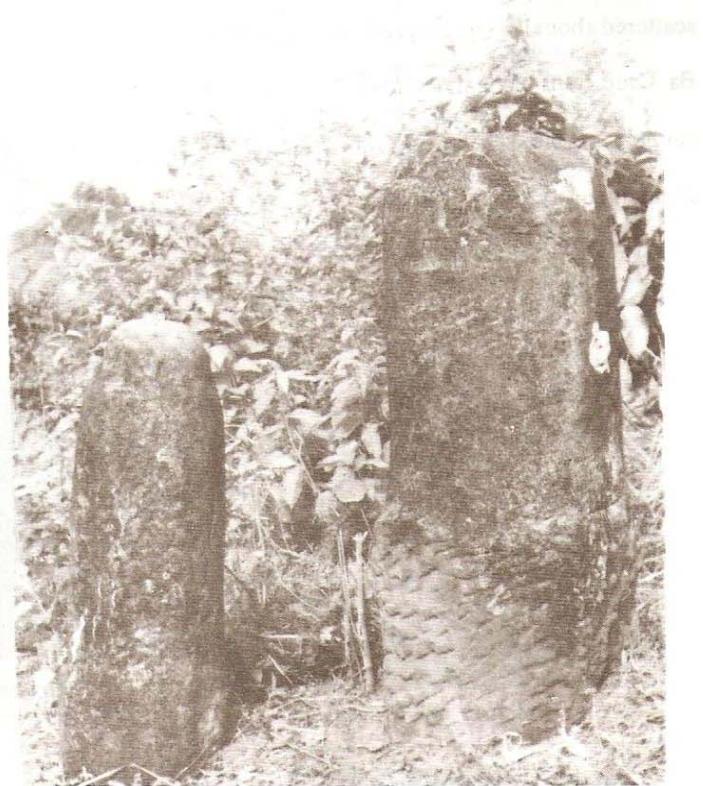
Htukkant Thein temples. Donor King Ba Saw Pru built it on "Vesakh" day (Buddha's Day) in 1448 A.D.

THEINGRI SHWEGU PHARA

Theingri Shwedu Phara stands on a hillock east of Punna-hill fort. The entire hill is utilized as a Great Sima Ordination Hall. The sima pillars, standing about 4feet with shorter ones planted in pairs are fashioned according to traditional ground-plans of the Rakhine sima halls. A 2ft high stone image can be found in the perfumed chamber of this pagoda. King Mong Ba Gree built the pagoda and the sima hall in 1531.

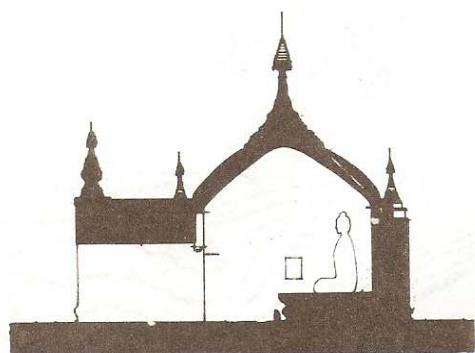
SHWEGUGRI TEMPLE

A little further south-west from Hmyawdawmu hill stands Shwegugri Temple. It is a four-walled structure topped by a semi-circle pagoda which is encompassed by four smaller pagodas in corners. A vestibule is found on the eastern side. At the entrance there is a 2'4" high deva figure with four hands: two hands holding



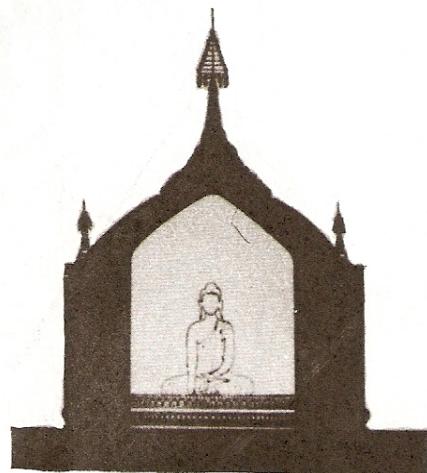
Sima pillar of Theingri Shwedu Phara

a spear, a cakra-wheel, a club and a conch, the other two kneeling out in a blessing gesture. Two smaller figures of votaries flank the deva. There is a ten feet high stone Buddha image

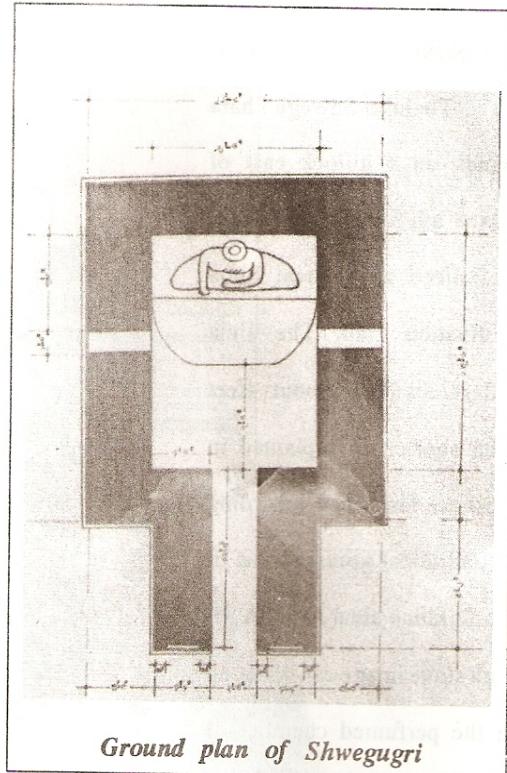


Front elevation of Shwegugri Temple

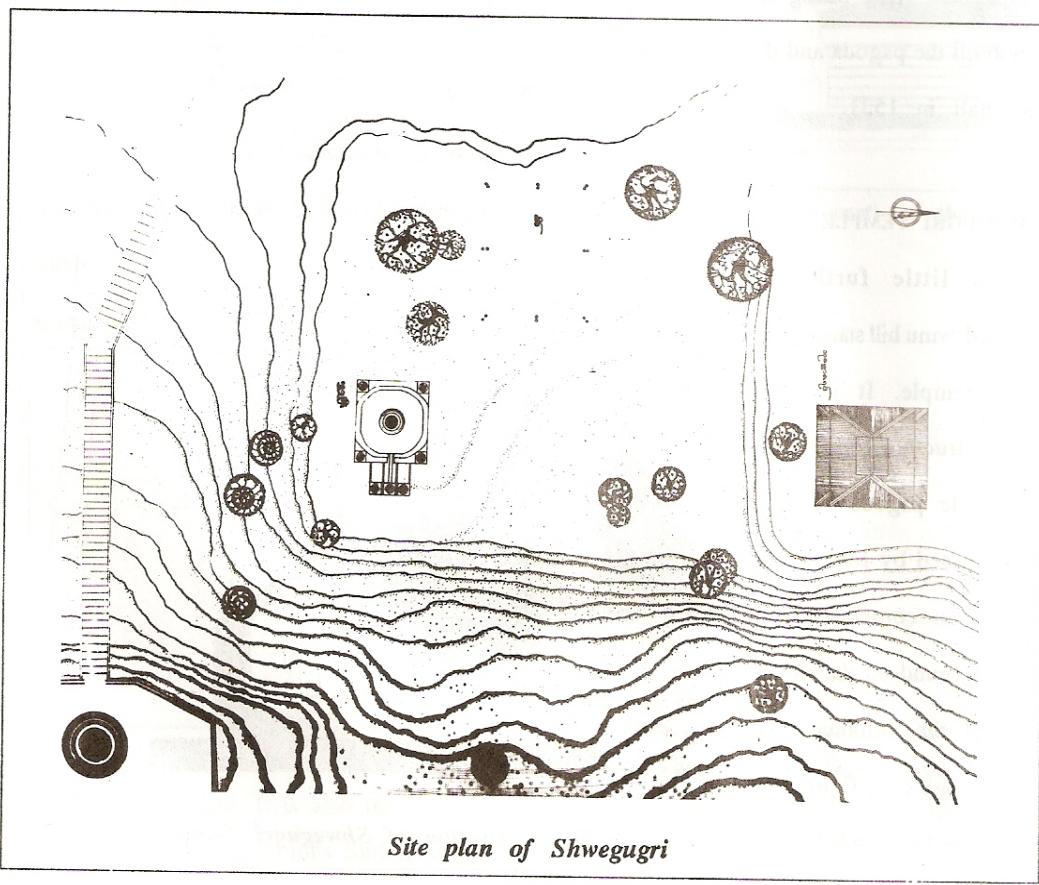
in the temple. Stone pedestal carving lay scattered about the temple precincts. King Mong Ba Gree built several temples throughout the country on the year of his ascension, (1531) simultaneously with this temple.



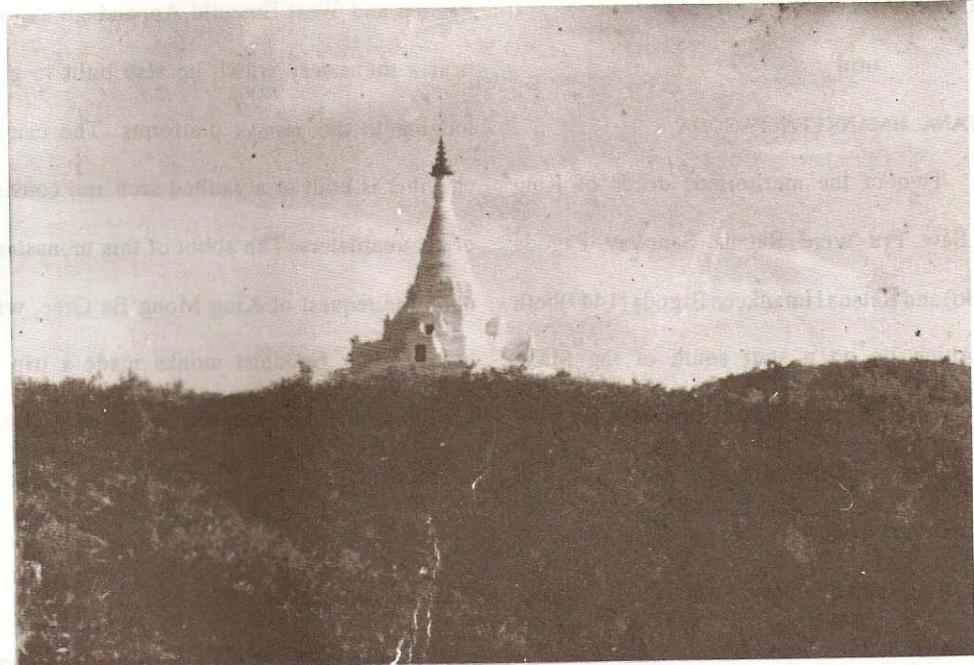
Cross-section of Shwegugri



Ground plan of Shwegugri



Site plan of Shwegugri



MAHA WIZAYARANTHI PAGODA

A five minute's walk southward from Thonegyeiktsu leads to Wizayaranthi Pagoda. The renovation works upon the pagoda by the pious devotees still retain its conical shape intact. Mong Saw Mon built it on 1430 when he started building the city. King Mong Khari held it in high esteem as it marked his ascension to the throne. He also built a monastery on a hillside east of this pagoda for Reverend Maha Wizayaranthi and other monks. Later the pagoda was named after him. When they visited Rakhine in 1486, the Myanmar poet Shin Tezawthara and his teacher Shin Maha Ratthathara lodged here. The foothills east of the pagoda descends down to the Letsaykan lake. Thagra Mong Pagoda stands on the other side of the pagoda.



A miniature cornical shape of original Maha Wizayaranthi Pagoda which is still intact. It was enshrined during the renovation works of the pagoda.

RATANA SANRWAY PAGODA

and

RATANA HMANKEEN PAGODA

Two of the meritorious deeds of King Ba Saw Pru 'were Ratana Sanrway Pagoda (1446) and Ratana Hmankeen Pagoda (1447) both of which lie on a spur south of the Maha Bodhi Shwegu Temple. Ratana Hmankeen Pagoda is located at the southern - most part and its perfumed chamber has a pedestal detached from the wall, a unique structure of Mrauk-U period.

NYIDAW ZEDI

Nyidaw Zedi stands close north to this temple. The entrance is from the east and within the temple there are twenty-eight niches that once housed Buddha images. The name of the temple comes from the builder of the temple King Mong Khari, the younger brother, "Nyidaw" means "younger brother" who built it in 1430.

EAST EMERALD APPENDAGE PAGODA

and

WEST EMERALD APPENDAGE PAGODA

On the hills north of Lemyathna, King Mong Saw Mon built East Emerald Appendage

Pagoda and West Emerald Appendage Pagoda near a monastery which he also built to give lodging to the monks platforms. The central chamber is built of a vaulted arch and consists of six ventilators. The abbot of this monastery, upon the request of King Mong Ba Gree, with twenty other Buddhist monks made a trip to Sri Lanka for the Buddhist missionary works in 1608.

MUKSEITDAW PAGODA

Mukseitdaw or Holy-beard-relic Pagoda was also built simultaneously with other pagodas by King Mong Saw Mon in 1430. Lying close north of East Emerald, there is a pitaka library within the plinth of this pagoda. The stone carvings on it are elaborate and the upper terrace is tiled with stone slabs. The stupa has a bell-like top with a relic chamber. On the front platform there is a Buddha's footprint without index and is 34 inches wide.

SANDARAMA MONASTERY

North of Mukseitdaw lies Sandarama Monastery in ruins situated on the levelled side of the hill, the monastery was built for the Venerable Sandarama Mahathero by King Mong Saw Mon.

Nibbuza Pagoda
Pharaouk Temple Pizi Phara
Phara Nyinaung Konawang Pagoda
Kothaung Temple Mong Khamoung Temple
Rwahaungdaw Sima Hall Khraungkaik Pitakataik.

The Monuments of Architectural Importance



The ruins of Lower Nibbuza Pagoda

NIBBUZA PAGODA

Nibbuza hill practically serves as the eastern wall of Wongmana grain stores complex. One approaches it from the access uphill on the southern side, first Lower Nibbuza Pagoda is reached. This pagoda is designed like the stupa on top of Lemyathna Pagoda looking like an upturned bowl. There is lotus bud motif round the central band. In the meditation and prayer hall chamber, there is a 10ft-high Lemro

period (10ft-15in) Buddha image. Two deva figures within the chamber indicate that the hill has been in use since the Vesali period, (4th-10th C). Passing along the ridge one comes to Middle Nibbuza Pagoda. Built of stones it is now but a sad ruin. On the peak stands the greater Nibbuza Pagoda. A panoramic view from top of the hill reveals a wealth of greenery interrupted by one a pagoda here and another there.



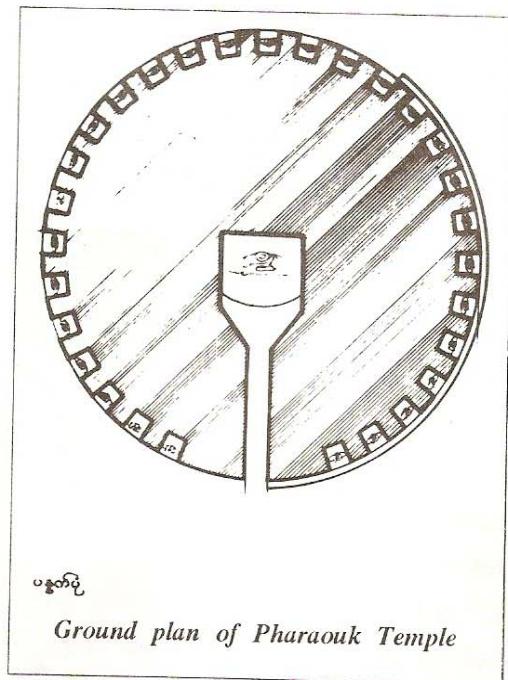
PHARAOUK TEMPLE

This temple stands to the east of Lower Nibbuza. Only the plinth of the temple is left now. There are 29 niches in its inner wall. The stone image in the perfumed chamber is 12'5" high. This temple was built by King Mong Phaloung in 1571 so as to ward off the portending omens that threatened to take up the country to pieces.

Around Pharaouk Temple there was an iron foundry in the old days. South to this stands Mong Khong Shwedu Temple. Around the central band there are flat pillar bases.



Front elevation of Pharaouk Temple



Ground plan of Pharaouk Temple

This richly ornamented temple was built by Natt Shun May the Chief Queen of King Thiri Thudhamma Raza simultaneously with Sakya Manaung.

PHARA NYI NAUNG

These pagodas were built by King Mong Saw Oo in 1515. The King built another six pagodas around the palace. The eight temples, known as Phara Nyi Naung as a group with different ground plans are situated on top of the hillocks east of Nibbuza. The Chief Queen's cave stands on a hillock east of Phara Nyi Naung hill. Here a $10\frac{1}{2}$ ft high image rests in the perfumed chamber of the cave temple. It was built by Saw Thanda, Queen of King Mong Tikkha in 1553.

KOTHAUNG TEMPLE

Literally it means 90,000 statues. The ruins of this stone rising about 50ft from the ground can be found to the north of Pizi Phara. Previously it ran 230ft from east to west and 230ft from north to south. Each of the three sides has terraces with a number of small pagodas built on each.

The inner gallery under this structure has been rendered inaccessible now. At the centre of the precincts there is an octagonal pagoda. This massive piece of architecture reminds one of Barabodur of Indonesia. It was built with the intention of paying tribute to the 84,000 (90,000 when rounded off) future Buddhas.

King Mong Tikkha built it in 1553.

Shitethaung or Temple of 80,000 was built by his father, and he built the 90,000 giving rise to a popular saying "80,000 taken by father and 90,000 by the son". As the court astrologers pronounced an ill-omen that the king Tikkha would die of an ill-omen after six months of coronation, this Kothaung was built as an astro-magical contrivance for warding off the evils. He temporarily had his palace built on the hummock east of Kothaung.

RWAHAUNGDAW SIMA HALL

The three stone images found from surrounding areas, are now kept at the sima hall of Rwaahaungdaw monastery. The 3ft high image seated on a throne, legs pendent, signifies a small incidence in the life of the Buddha. Once a disagreement tore the disciples of the Teacher into two inimical camps. When Buddha failed to settle it, he put his feet forth in a manner of setting



Some ruins of Kothaung Temple

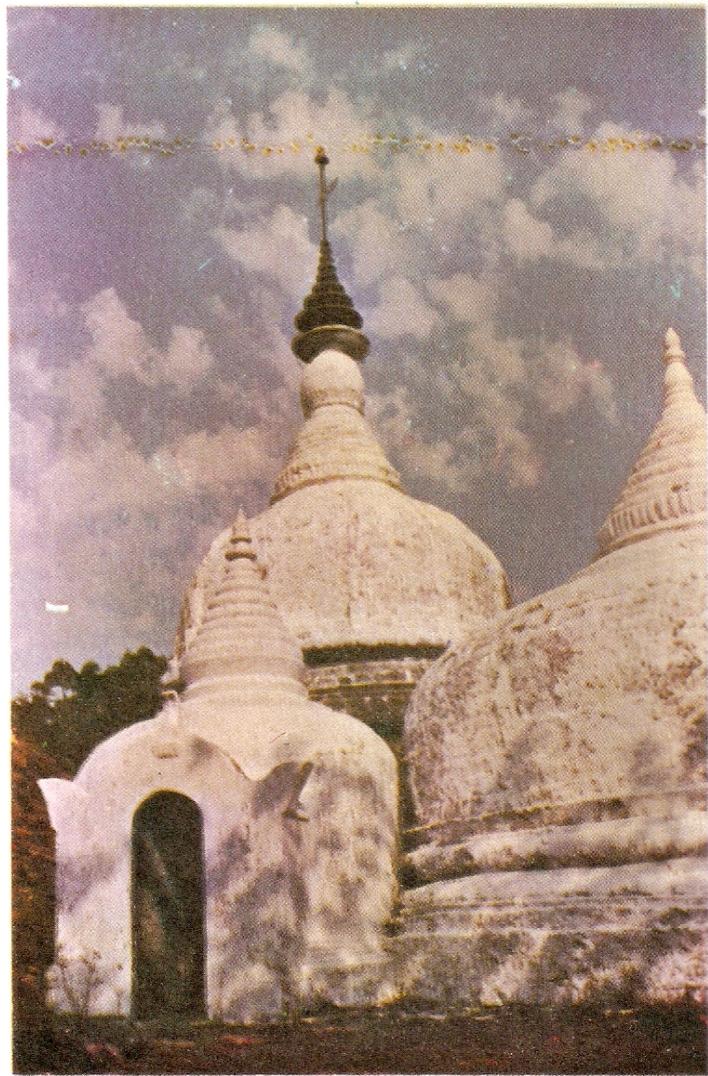


*Thuriyachakka Image
(Palileyaka mudra)*

out for Palileyaka forest. The unease that the Teacher encountered is reflected by this gesture named Palileyaka mudra. The 4ft high image bears 9 Chakras or wheels and is known as Thuriyachakka image. The image has kingly attire and was found from the ruins of Htidawmoe (parasol bear's) Pagoda, situated to the west of the village.

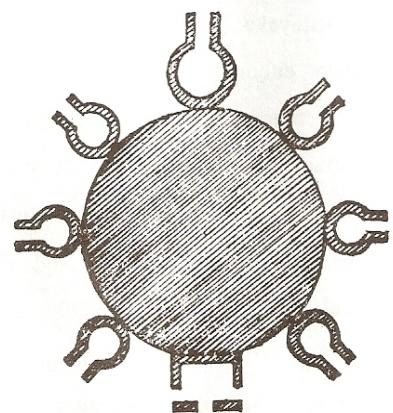
PIZI PHARA

Pizi Phara, resting to the east of Pharaouk, has four entrances and is built of stones. An eight-feet high Lemro period stone image rests upon the central column, around which there are four more images. This Pizi Temple was built by King Kauliya of Parein in 1123. It houses the holy testis relic of the Buddha. The temples bears silent testimony to the fact that the Mrauk-U temples and pagodas house a variety of the holy relics of the Great Teacher.



KONAWANG PAGODA

Konawang or Nine-planet pagoda, perched on top of the hill range east of Datt Shwedu is an octagonal structure with tapering top like Bodhi Shwedu. Eight smaller cave temples surround the pagoda. This Lemro period pagoda has images of different postures in each of the cave temples.

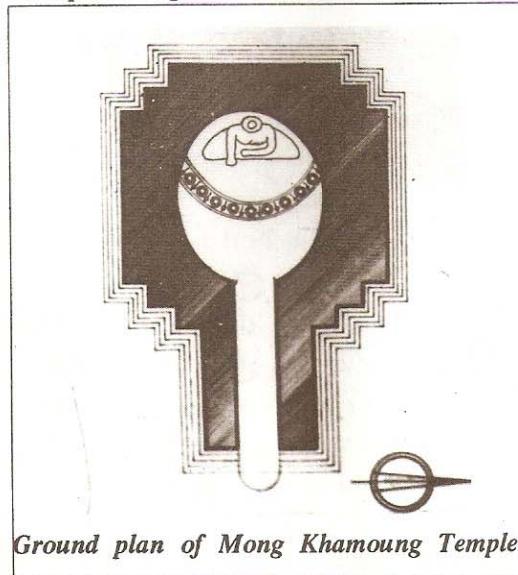


Ground plan of Konawang Pagoda

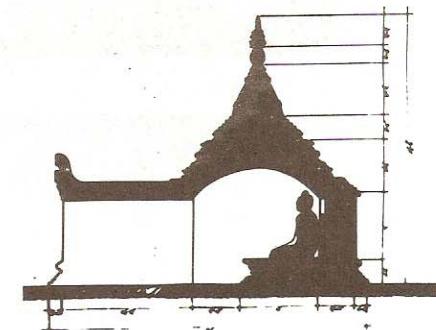


MONG KHAMOUNG TEMPLE

Mong Khamoung Temple, south of Taxilla Pagoda, is unique in its workmanship. It is a four-walled structure with a vestibule. The entrance of the vestibule is flanked by a couple of worshipping deva figures, and the figure of squatting minister with a headdress below the spire design to make it unique among

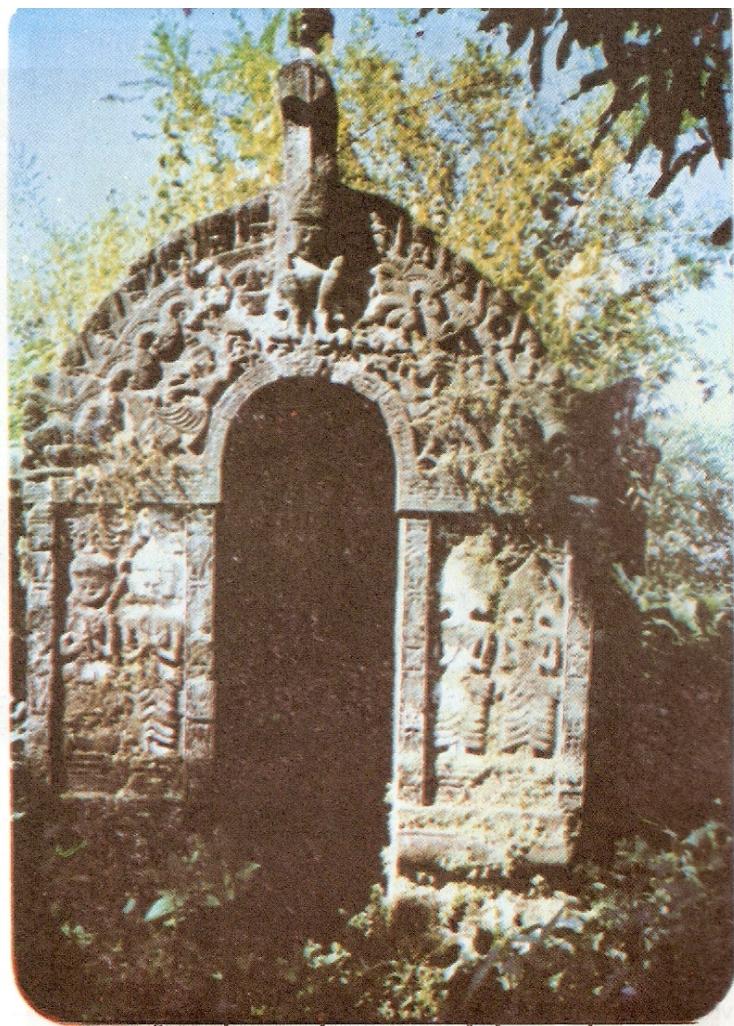


Ground plan of Mong Khamoung Temple

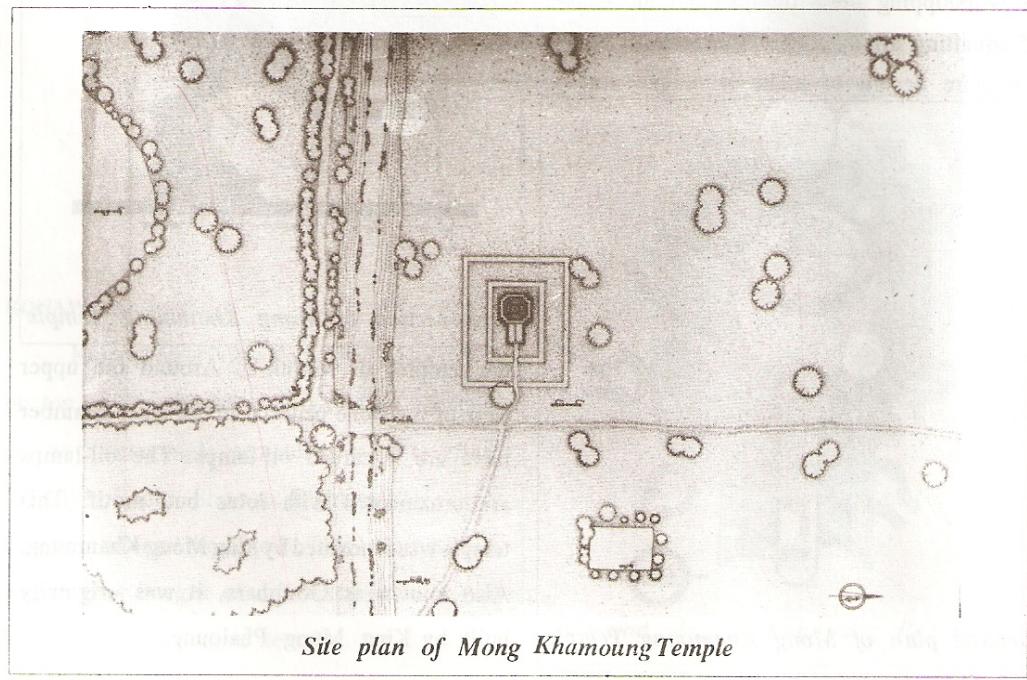


Cross-section of Mong Khamoung Temple

the temples of Mrauk-U. Around the upper edge of the stone pedestal in the inner chamber there are 9 carved oil-lamps. The oil-lamps are ornamented with lotus bud motif. This temple was renovated by king Mong Khamoung. Also known as Goriphara, it was originally built by King Mong Phaloung.



Ornately carved entrance of the temple



Site plan of Mong Khamoung Temple

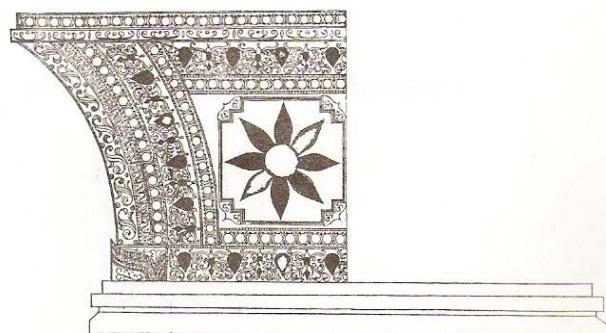


KHRAUNGKAIK PITAKATAIK

Richly ornamented Khraungkaik library stands north of Htuparon Pagoda. This library is known by the name because of its proximity to the Khraungkaik wall. Out of forty-eight such libraries this is the only one that remains. Each side of this square structure is thirteen feet long. The vaulted entrance is six feet wide. Each corner of the structure is zig-zagged, and concave walls render the structure a look of a blooming lotus. It rises fifteen feet from the base, King Mong Phaloung built it to preserve the holy *Tipitaka* scriptures. The library was principally used by the monks and novices of Taung-nyo monastery just close to the west of it.

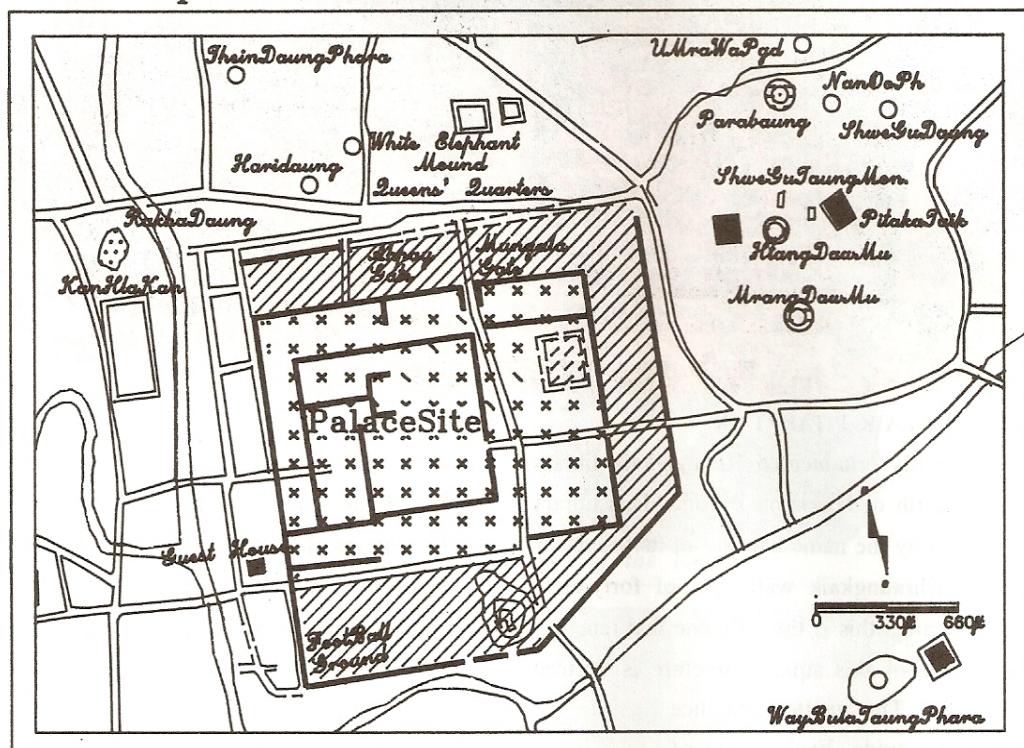
The city wall north of the library is the Khraungkaik city

wall. It runs from the north to south. The city gate there is now absent, except for the rubbles of the gate. Near the city gate there are two stone slabs inscribed with magical squares. The Thari Kon-baung Embankment runs parallel to the north of this wall. Once there was the Panzeemraung tidal moat near it.



Decorative designs in stone of the Pitakataik

Guide Map for Monuments of Mrauk-U (central Part)



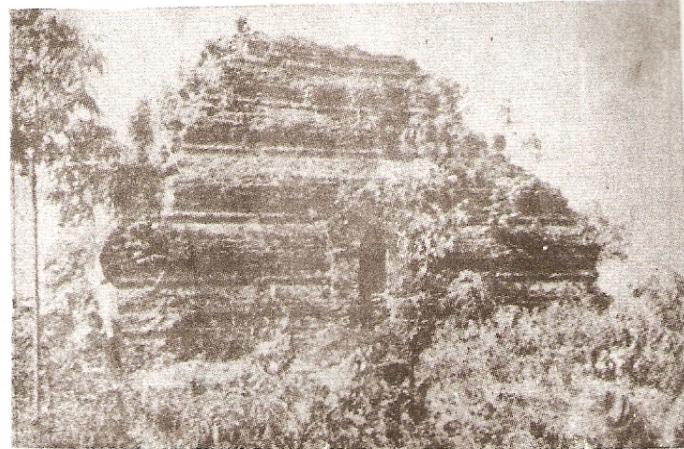


| | |
|--------------------------|--------------------------|
| Pharabaung Hill | Kyaukouk Phara Pagoda & |
| U Mra Wa Pagoda | Ouktaw Phara Temple |
| Haridaung Pagoda | Pahtan Pagoda |
| Shwegudaung Hill | Hmyawdawmu Pagoda |
| Nan-U Phara | Nyimadaw Phara |
| Mrangdawmu Pagoda | Kalamro Pagoda & Taxilla |
| Tharapabbata Pagoda | Shwedaung Pagoda |
| Htuparon Pagoda | Wuthay Image |
| Praysoegri Temple & | Bahbudaung Pagoda |
| Library | Pakhan Thein |
| Anawma Image | Sangahdaung Pagoda |
| Shwekra Thein | Pannkung Thein |
| Dhammadikarama Monastery | Panzeemraung Shun Pun |
| Mongpaung Shwegu | Laytankha Phara & |
| Thuttawrhay & Thuttawra | Mungaladatt Shwegu |
| Pagodas | Thonegyaiktausu |
| Nan-Oo Image | Naratsa Phara |
| Mong Khong Shwedu | Lakkaukzee Monastery. |

The Monuments of Cultural Importance

PHARABAUNG HILL

Perched on top of the hill off Haridaung there is a sima ordination hall. Close by a statue could be seen near two talisman stone slabs in a cave. Whenever a new pagoda or temple was constructed, a miniature replica of an image of that monument had to be deposited in the hole on this hill to register it. Therefore this hill is known as Pharabaung hill (Hill of Deposited Image).



U Mra Wa Pagoda

U MRA WA PAGODA

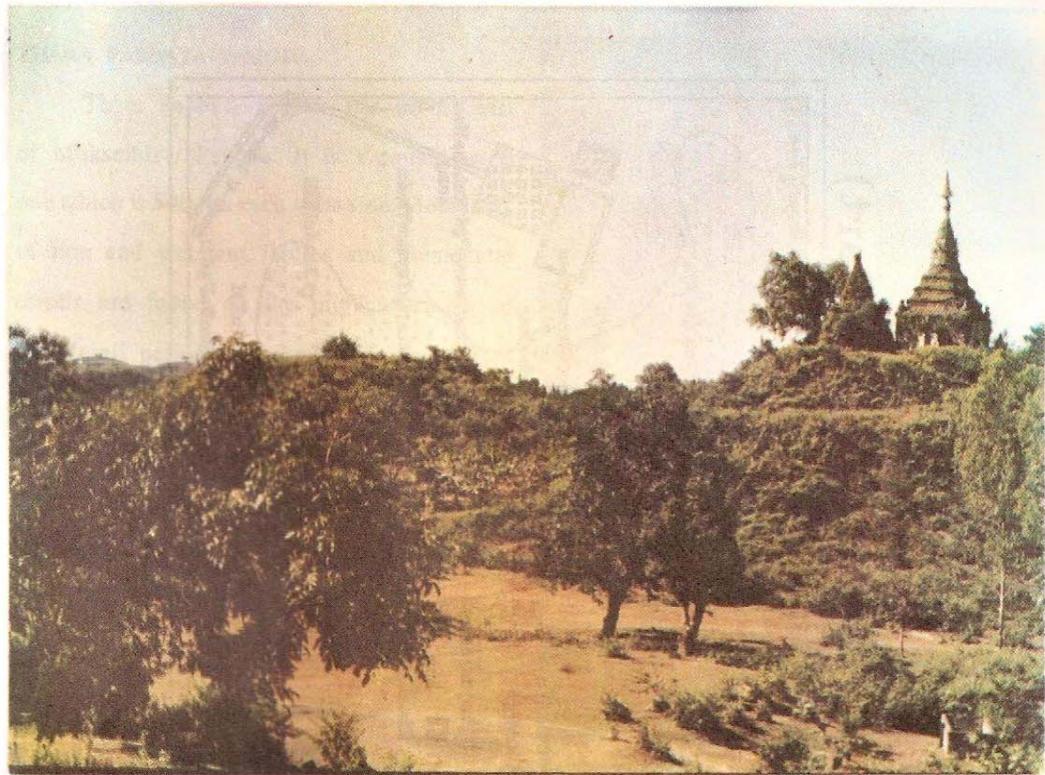
Walking up along the ridge one comes to U Mra Wa Pagoda. The pagoda was erected in 1537 in memory of U Mra Wa who sacrificed his life for the perpetuation of Mrauk-U. The present pagoda was rebuilt by the Myanmar Governors after the fall of Mrauk-U. At the southern foot hill where U Mra Wa gave up his life, a stone talisman still testifies his daring act.



U Mra Wa Pagoda

HARIDAUNG PAGODA

Close to the northern palace wall, on top of a low hill, Haridaung Phara stands. It houses the holy skin relic of the Buddha. Originally it was established by Nara Ahbayaraja in 1750.



SHWEGUDAUNG HILL

This hill is situated to the south of U Mra Wa Pagoda, close to a motor road. The western side of the hill has three platforms. A stone wall with eight small openings can be found on the lowest platform. On the middle and the upper platforms there is one temple on each. The upper-most pagoda is of a tall structure. The temple court is constructed of stone slabs. The internal chamber of the brick temple in front of the big one houses a Lemro period stone image inscribed with the word "Sara Ngathaing-Pu-thathay."

NAN-U PHARA

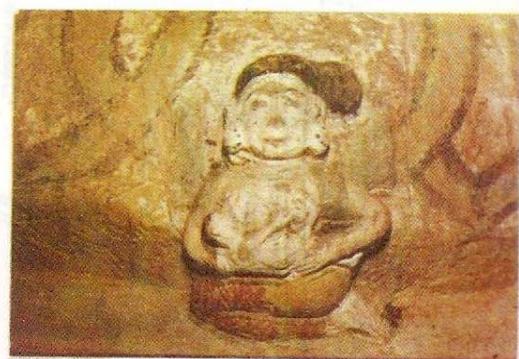
On the southern tip of the same ridge there stands Nan-U (Royal Pagoda). A cast image found here can be seen at Nyaungbang Ze monastery, at the foothill. The Myanmar as well as the English viceroys had their office on this hill.

In the cauldron on the southern side of Nan-U Phara hill, Chann Byan who temporarily seized Mrauk-U in the beginning of the 19th century had his hide out here. It is now known as Chann-byan-dwin Cauldron.

MRANGDAWMU PAGODA

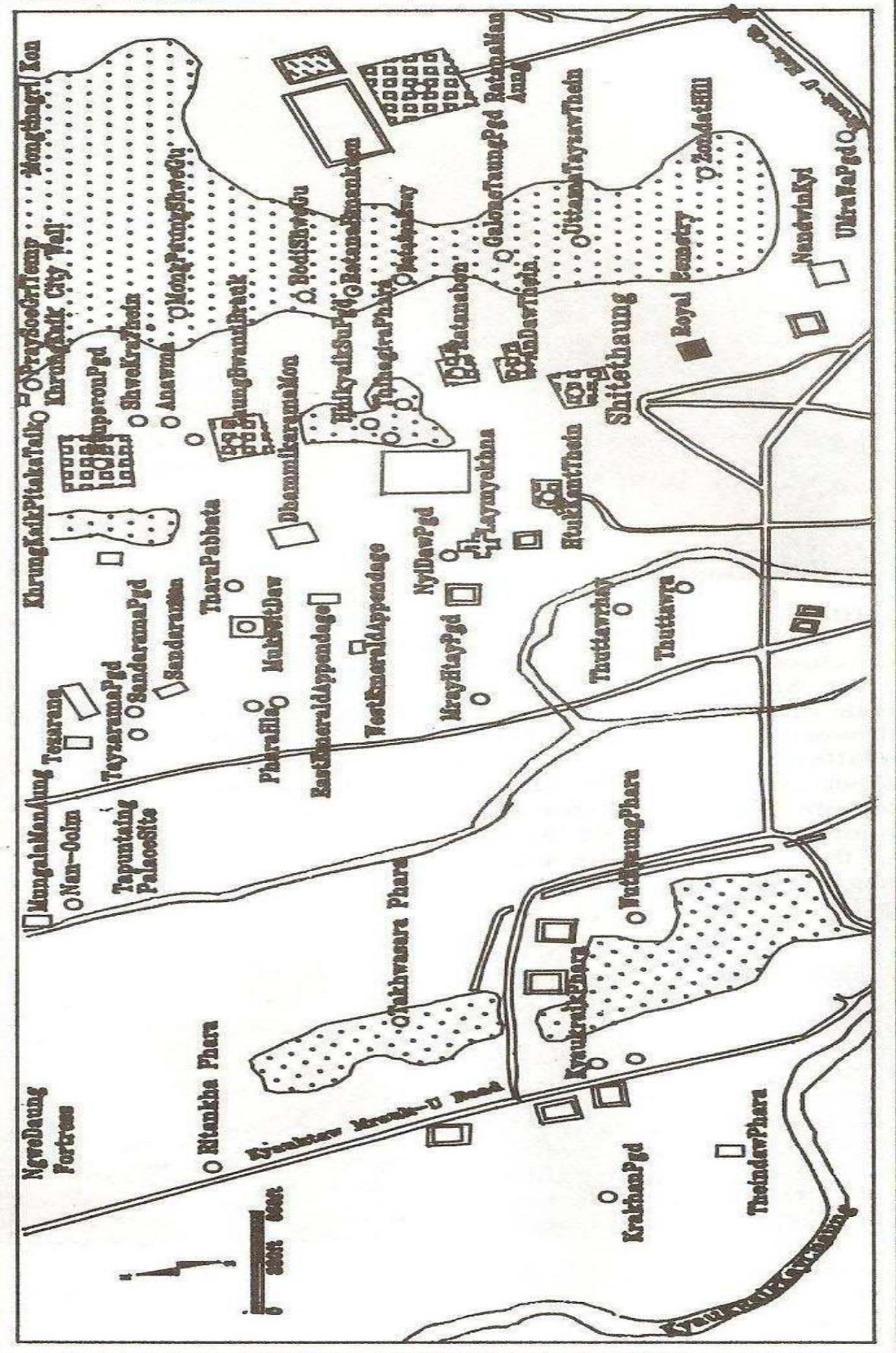
Mrangdawmu (literally from where the

palace is seen) stands on the southern hill of Channbyan cave. On the south-east stands Htaungdawmu Pagoda (literally from where a sense of reverence could be felt.). They both stand on the two ends of a ridge, and were established by Narapadigri in 1641. Originally they were the holy sternum and rib relic pagodas established by Mong Ba Gree. Later they were shifted for unsuitability as a site. With change of site the names were also changed. A mint operated in the south of Mrangdawmu. The site was known as Saw Panzin Aso (Saw Pan Zin Quarter).



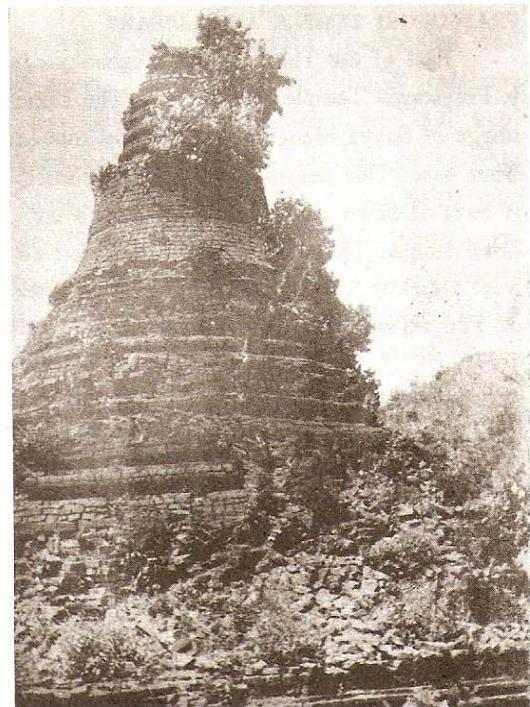
A breast feeding lady and child

Guide Map for Monuments of Mrauk-U (Northern Part)



THARA PABBATA PAGODA

Thara Pabbata Pagoda lies in the east of Mukseitdaw Pagoda. It is a square-based one which is 54ft. on each of its side. Mouldings of lion and elephant figures and ornamental scrolls are found on the plinth. Coming of the Vesali period, the pagoda was renovated by King Mong Khari, King Mong Ba Gree, King Narapatigri successively. On the pagoda front, the gods, Visnu and Visvakarma, are erected a later addition of the Mrauk-U period.

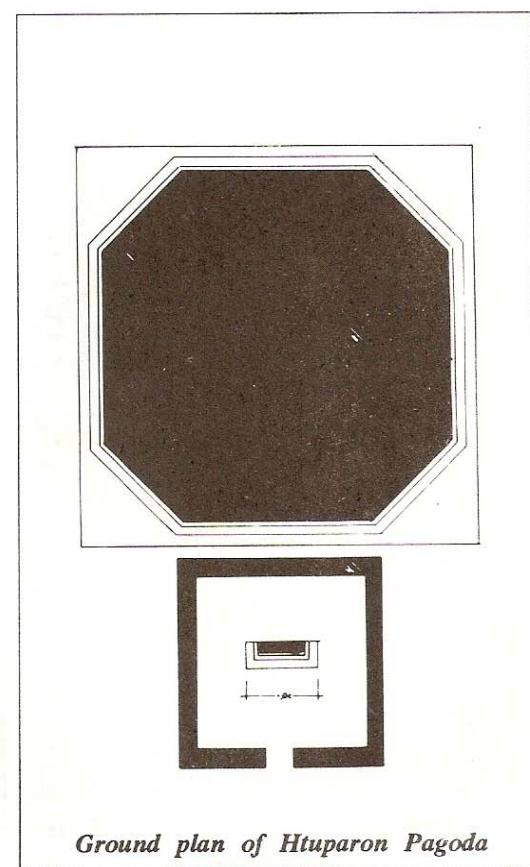


HTUPARON PAGODA

Close north to Laungbwann-brauk lies Htuparon Pagoda within a double enclosure. Lotus-petal motif run around its octagonal terraces. On the terraces are four porches with ornately carved facades. Four small cave temples occupy the four corners of the platform which refer to the four Enlightened Buddha. Only one cave temple at the south-west corner can be seen today.

The original pagoda was ascribed to King Mong Ran Aung who came to the throne at a very young age. Built in 1494 King Mong Khamoung renovated and gilded it in 1631. The pagoda is considered so auspicious that the Mrauk-U kings after coronation would come here and pay homage. King Mong Khamoung built a monastery and a hospital on the hill west of this pagoda.

The ruins of Htuparon Pagoda



Ground plan of Htuparon Pagoda

PRAYSOEGRI TEMPLE AND LIBRARY

East of the Tharikungbong embankment is Praysoe gri Temple and Library. The stone image of Sakya Manaung Pagoda was moved from here. This pagoda with zig-zag corners is built of hewn stones and is decorated with floral designs. The name of the temple is derived from the *Pray Soe Gri*, a high ranking minister of Parliament who built it.

ANAWMA IMAGE

Coming east from Htuparon Pagoda one comes to the Anawma Image. The ten feet high image rests on a five feet high octagonal pedestal. Floral designs, birds and animals are carved on the whole of the pedestal. The Vasundhari figure on the pedestal is in a tiger's mouth. Anawma, the princess of King Salinggathu built it in 1501.

SHWEKRA THEIN

Shwekra Thein is an ordination hall built by Princess Saw Shwe Kra, the daughter of



Vasundhari figure on the pedestal is in a tiger's mouth

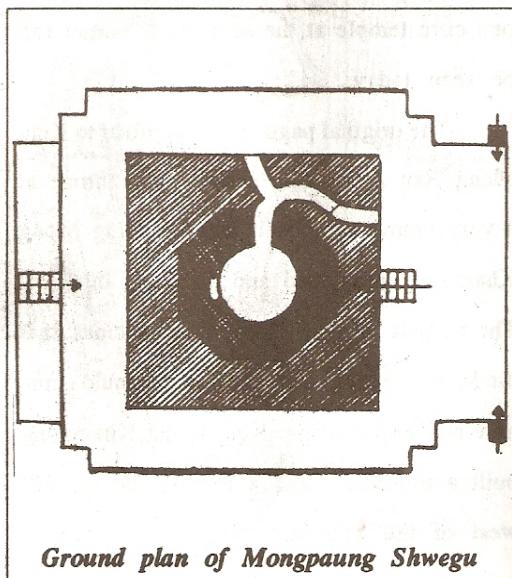
King Ba Saw Pru, so named Shwekra Thein. It was situated in west of Letkhaukzee Monastery, on a small mound near the Mauktaw Gate. The name Mauktaw derived from a mansion built by King Mong Saw Mon for his beloved Queen Hmauktaw on the same mound. It was carved with ornate sculptures. Dr. Forchammer extolled the exquisite craftsmanship he saw on this Thein. Only an eight feet and eight inches stone Buddha image could be seen today.

DHAMMIKARAMA MONASTERY

The precincts of old Dhammikarama Monastery can be found to the west of Laungbwann -brauk. Enclosed by a double enclosure the library is 33 feet long from north to south. Out of the forty major monasteries of Mrauk-U, this is supposed to be the largest. Northeast of this, there is a pagoda in ruins set upon a nine petal lotus base. A cave leads to the inner chamber and there are ventilation ducts between the petals.

MONGPAUNG SHWEGU PAGODA

Mongpaung Shwegu or a lay pagoda lies on a spur south of Anawma. The stairs are railed by two sculptured dragons.



THUTTAWRHAY AND THUTTAWRA PAGODAS

The road leading to the north from the Rakha hill, located in the centre of the town, can reach to northern extremity of the town. The first religious edifice found is Thuttawrhay Image on the Rwutnyotaung hill. The present shape is not of the original, but the result of renovation in later periods. At the foot of the eastern side of the pagoda hill is Thuttawra Temple which looks like a library. Its outer walls are elaborately carved with floral designs. These two images were built and donated by King Mongkhoun Raza in 1525. Going north along the road from Rwutnyotaung north of the bridge near it is Mrayhtay Pagoda, in its depleted form where Panzeemraung Shun Pun once stood. North of it is Pharahla Image. Going north onwards one reaches Kanthonsunt Wall.

NAN-OO IMAGE.

Half a mile north of the Kanthonsunt

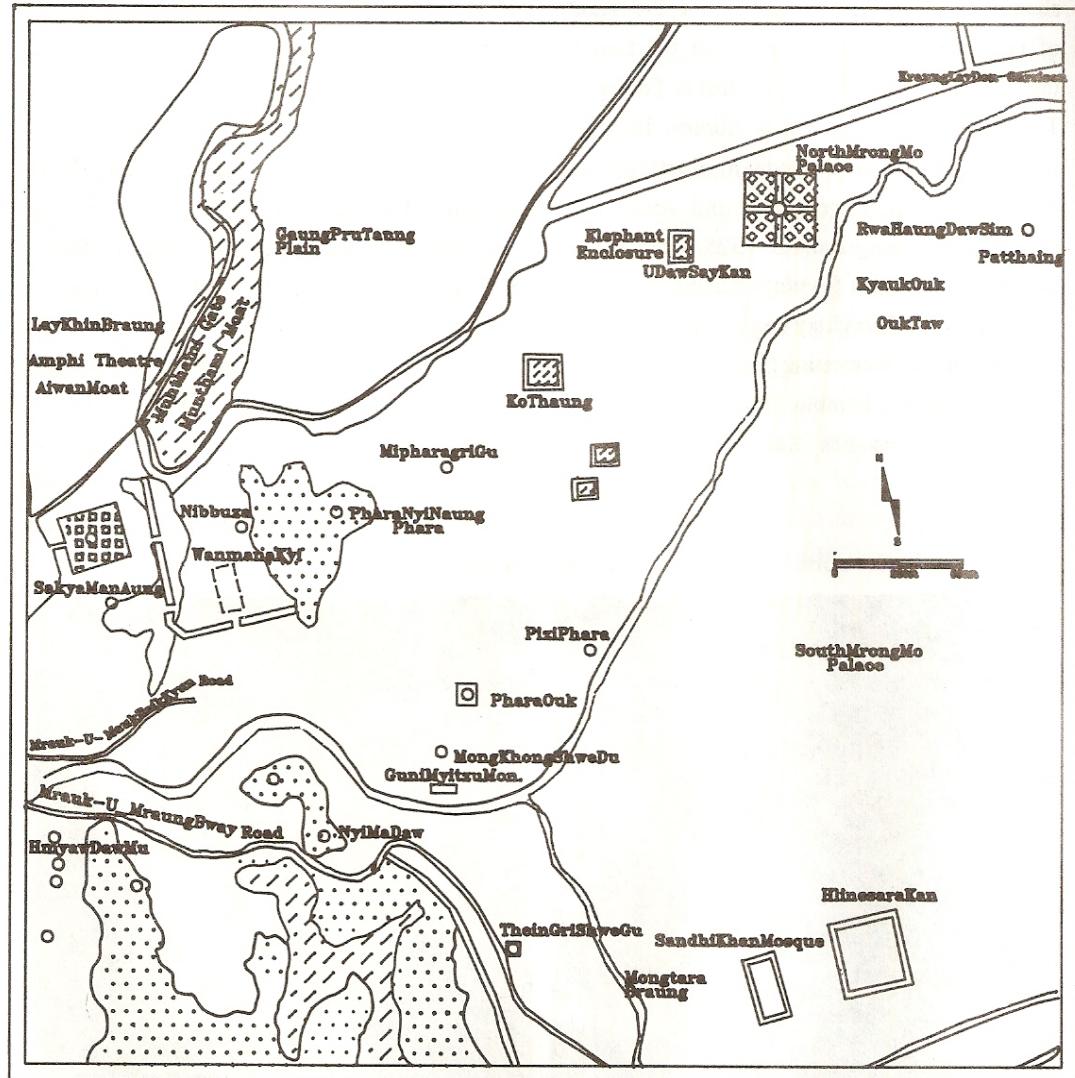
Wall is Mungala Wall. Like Kanthonsunt Wall it stands east-west. Being 1,000ft long, the stone city wall and turret are still well-preserved. At the eastern most part of the wall, Mungala Gate formerly stood. East of the gate near it is Nan-Oo Image. This stone image is 7ft and 7 inches high. One can study closely the art of stone carvings from this image which was made when Mrauk-U was at the zenith of its power. The pedestal is richly ornamented with stone carvings. The donor was Queen Nattshunmay, the Chief Queen of King Thirithudhamma Raza (1622-1638).

North of the path to the Nan-Oo Shrine is a place where some fragments of stone sculptures are collectively displayed. A series of richly-decorated stone parasol, facade fragments, corner festoons and reliefs of animal figures show there are some of the sculptures from the old Shwehti Thein Pagoda which lies in a valley north-west of Mungala Wall.



Colourful stone plaque from sima ordination hall of Ratanabon Pagoda

Guide Map for Monuments of Mrauk-U (Eastern Part)

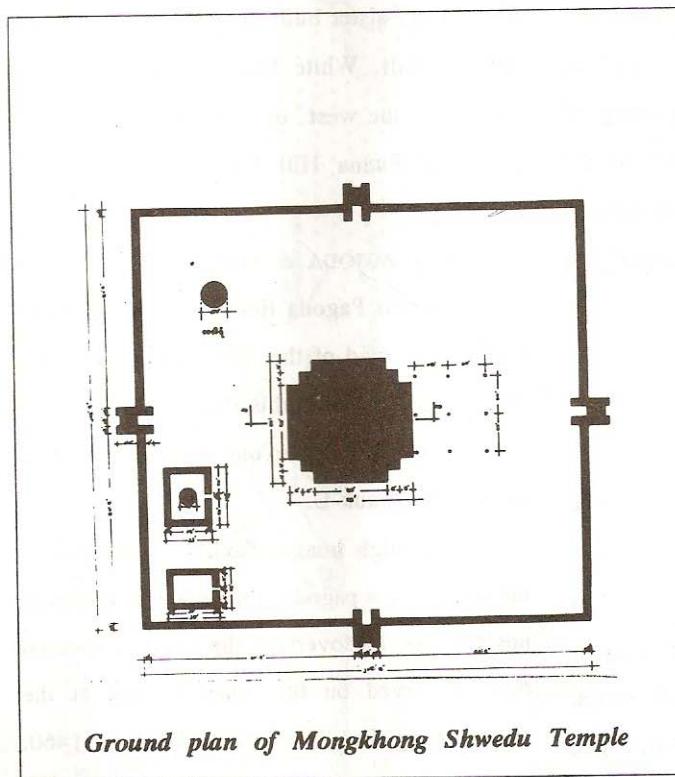




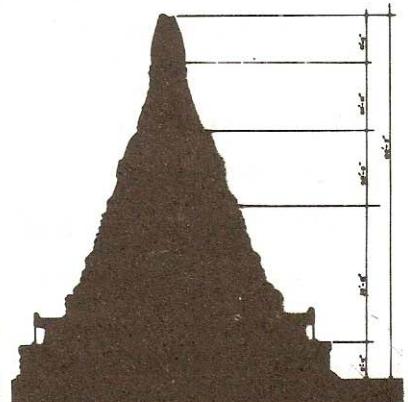
MONGKHONG SHWEDU

Around Phara-ouk Temple there was an iron foundry in the old days. South to this stands Mong Khong Shwedu Temple. Around the central band there are flat pillar bases.

This richly ornamented temple was built by Nattshunmay the Chief Queen of King Thirithudhamma Raza simultaneously with Sakyamaung.



Ground plan of Mongkhong Shwedu Temple



Cross-section of the temple

KYAUOKOUK PHARA PAGODA AND OUKTAW PHARA TEMPLE

At the northern tip of Pibaunggung Village, east of Kraunglaydon, there is Kyaukouk Phara. On top of a mound, east of the same village is Ouktaw Phara Temple. Two images, one behind another facing in opposite directions, with partly opened eyelids and boldly outlined lips reflect the superior Mrauk-U craftsmanship. The two temples were simultaneously built by King Mong Phaloung in 1571.

PAHTAN PAGODA

Pahtan Pagoda stands on the Magya Hills that run along the north-east flank of the village. Having an octagonal ground plan, the plinth runs a lotus motif with three receding terraces above. Each terrace has a niche with an image. The speciality of each image lies in the octagonal designs carved on the hair-curl. A string of bead ornaments on the outer border of the hair-curl. The name of the pagoda is derived from the 24 images housed there signifying the 24 *Pahtans* verse.

HMYAWDAWMU PAGODA

Hmyawdawmu Pagoda or pagoda of expection appears just after the Alayzee bridge, on Mrauk-U-Mraungbwe road. It was built by the Chief Queen Nattshunmay of King Thiri Thudhamma Raza. Although it was rebuilt later on, today only the brick structure remains to be seen. Shing Ngay Tak

Hill or Novice-climbing Hill stands east to this hill. In between the two hills there is the Punna Mraung Moat. East to the moat stands the Kwangzee or betel market city wall. The southern side of the city wall was the Punna Hill Fort.

NYIMADAW PHARA

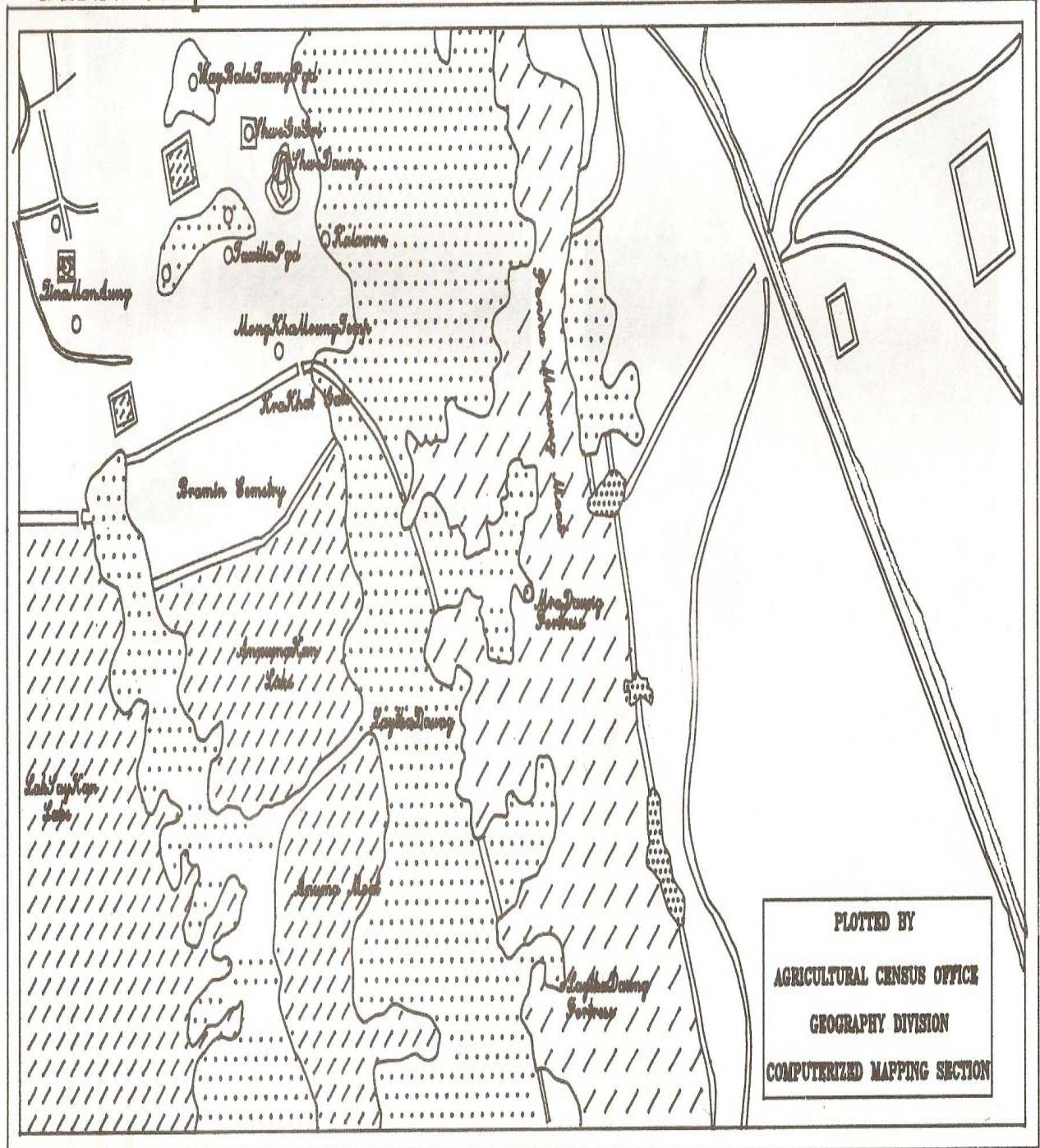
Nyimadaw Phara can be seen on top of the hill south of Theingri Shwegu. The stone pedestal is ornamented, and the figure of a musician playing the harp in the lower section is a masterpiece of Mrauk-U period stone craftsmanship. As the temple was built by Princess Saw Thubha, the younger sister of Saw Nan Mong Pru — the princess of King Dawlya the possessor of the White Elephant, it is called Nyimadaw or Younger-sister Pagoda. The elder sister built here on top of Novice climbing Hill. White Elephant Gate is to be found to the west of Younger-sister Phara (south of Punna Hill Fort.).

KALAMRO PAGODA & TAXILLA

Kalamro Pagoda lies on a spur south to the uphill road of the Shwedaung Pagoda. Mong Ba Gree built this Pagoda just to mark the founding of Kalamro one of the 13 suburban towns of Mrauk-U.

A 7ft high image, Taxilla, is situated to the west of this pagoda. The image is in sitting posture, one leg overlaps the other, a creased rope is carved on the other knotted at the breast. King Ba Saw Pru built it in 1460.

Guide Map for Monuments of Mrauk-U (Southern Part)





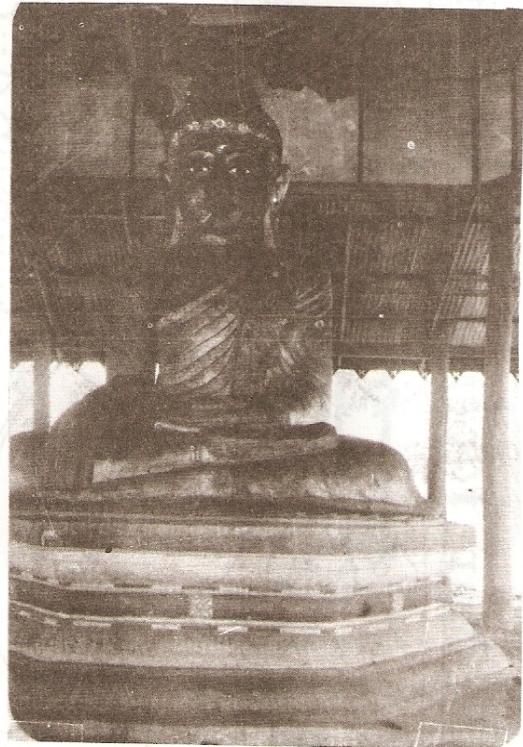


SHWEDAUNG PAGODA

Climbing up the spur west to Shwe Gugri Temple, the precincts of Shwedaung Pagoda is to be found at a height of 258ft. The higher position of this pagoda serves as a landmark of Mrauk-U. Bulworks on the Pagoda platform reminds us of the First Anglo-Myanmar War when the guns of the Myanmar stationed here wreaked havoc upon the invading British troops. The original pagoda was built by Mong Ba Gree.

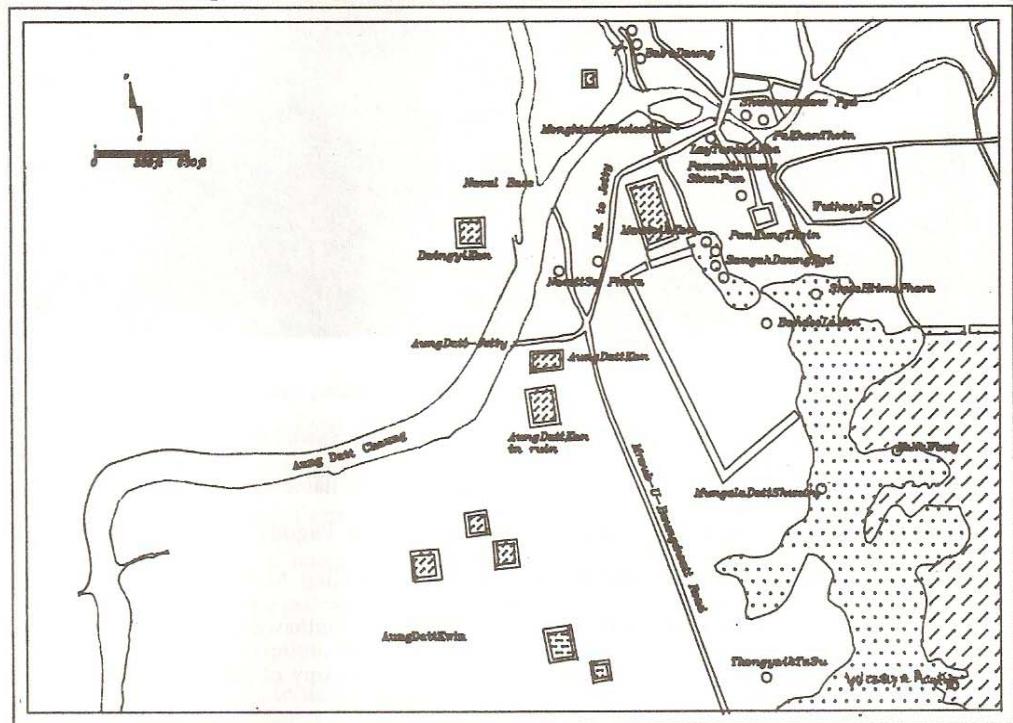
WUTHAY IMAGE

The 13ft high Wuthay Image, north-west of Zina Manaung is the biggest image in old Mrauk-U. King Thazata built it in the year of his ascension to the throne in 1515.



Wuthay Image, the biggest image in Mrauk-U

Guide Map for Monuments of Mrauk-U (South Western Part)





BAHBUDAUNG PAGODA

Bahbudaung hill, west to the palace, is studded with four pagodas. Later renovations done on the pagodas have spoiled their original beauty. The two-feet high crowned stone image in the inner chamber has a stone-slab back. This rare image was found in one of the temples there. Once there was a sluice-gate in the Thinganadi creek flowing close south of the hill. South to this gate there is another water gate called Mong-htwak-say-wa (King-going-gate).

which was used by the king when starting on a trip.

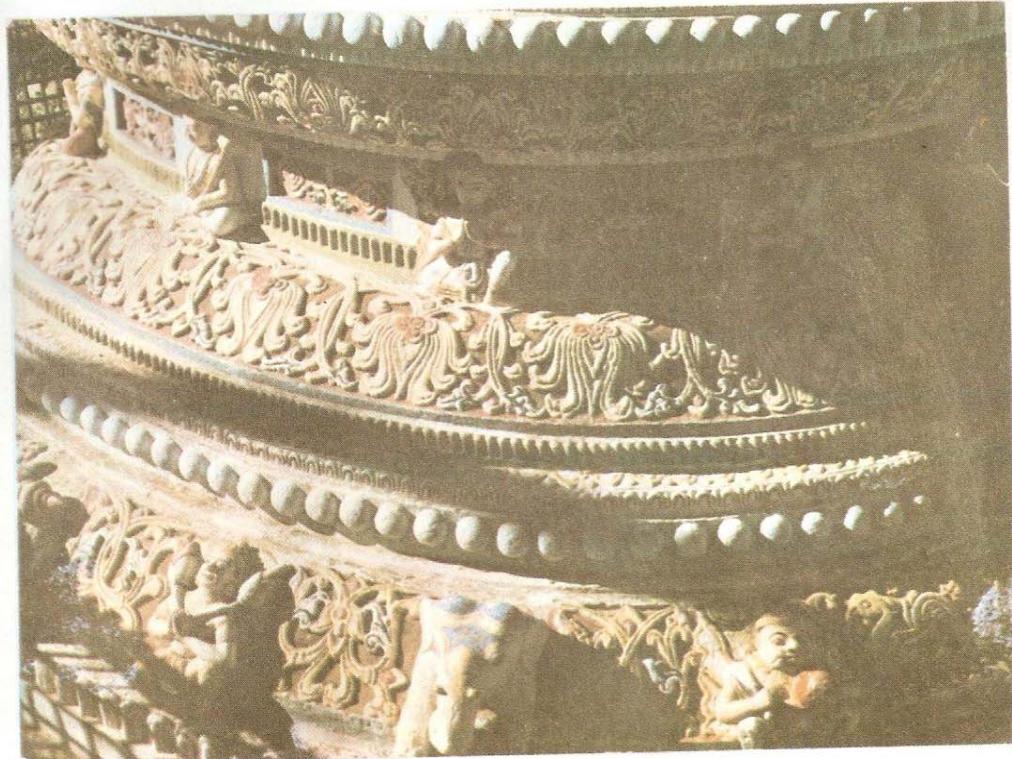
PAKHAN THEIN

On a hillock east of Bahbudaung is PakhanThein sima hall where a six-foot-high stone image can be found. In memory of the

Pakhan *saradaw*, who lodged here when he came to Dhanyawaddy for missionary works after 1785, the name came into use. Originally Shwemawdaw Pagoda was here. The pagoda was built by King Mong Raza Gree after his victory over Hanthawadi in 1600. The design is said to be a copy of Shwemawdaw at Bago.

SANGAHDHAUNG PAGODA

On the hill south of King-going-gate stand the Sangahdaung Pagoda. The Sangah-daung gate on this hill is used only by the diplomatic corps. West of this gate there is the Mauleik pond, once used as a moat. To the south of the pond there are the Mauleik gate and a moat. West of the moat is Mraung-wann hill (Cavalry Officer Hill) that stretches from north to south.



PANNKUNG THEIN

Pannkung Thein is located some where in the eastern foothills of Sangahdaung. Wuthay Pharagri is to the east from here and 11ft high stone Lemro period image is now housed in this temple. The image pedestal runs two lines of Lemro period inscription. King Mong Hla Raza moved this image to the present site from Launggret. It was originally placed on top of Sangahdaung hill, and called Sudaw-pan Phara.

PANZEEMRAUNG SHUN PUN

Adjacent to the south of Pannkun Thein is Panzeemraung Shun Pun. The 3'2" high stone pedestal is carved with figures of men on horse-back and elephant, men showing their swordsmanship skill in spear and club, Panchasinka deva playing harp, the king, the

minister and flower-biting animals. This rare piece can be considered as a masterpiece of Mrauk-U stone carving. The image and the pedestal were originally brought from May Htay (dugout) Pagoda, west of Lemyathna and was moved here by a devotee in 1925.

Kyuckpeik gate was built to the south of Panzeemraung Shun Pun. On top of a hill to the north of this gate lies Shwehtimoe Phara. Gawangdaung Pagoda lies north of this pagoda.

LAYTANKHA PHARA &

MUNGALADAIT SHWEGU TEMPLE

Mraungwann hill near Mauleikkan stretches towards south, a terrace can still be found on this hill. Once the southern end had three terraces and the Aungmungala garrison. To the south from here lies Laytankha Phara, in a green grove. A vaulted passage leads into



Mungaldatt Shwegu Temple

the perfumed chamber. The two feet high square stone pedestal has an eleven feet perimeter, with zigzag corners, separated about 2 1/2 from the wall the pedestal carries four stone images. originally they were placed back to back. Two of the images have kingly costume. The structure has ventilators on the three sides excepting the entrance.

On a hill south to Laytankha Temple is Mungaldatt Shwegu Temple built similar in design to Maha Bodhi Shwegu, except for the absence of wall carvings. In 818, King Khetthaung built to enshrine the holy relics of Arahant Bandva Mahathero and the Buddha. Kings Mongthu Dawlya (Dawly) (1482-1492) and Sandawizaya Raza (1710-1731) restored it later on.

THONEGYAIKTASU PAGODA

The wall southward between Mungaldatt Shwegu and Konawang ranges leads to Thonegyaitkasu (thirty one) images pagoda. The place is also accessible from Thetwa village, by Mrauk-U-Mahahti road. The temple consists of thirty-one stone images. On the stone pedestal

120

there is a Buddha image in sitting posture and at its back lies a recumbent Buddha image. Parathein stands in the middle of the hill and the foot of the hill adjoining the Laksay-kan offers breathtaking scenic beauty. King Dawlya built this pagoda in 1482.

NARATSA PHARA

The ruined Naratsa Phara is at Mrothaik village, west of Mraungwann hill. The 7'6" high stone image of the pagoda was built by the mayor of Naratt, father-in-law of King Ba Saw Pru in 1458.

Drunk with the beauty of princess Thurakhine whom he saw passing in front of him to Naratsa Phara for offering candles and incense at dusk, the poet wrote, awestruck.

In the glow of the parting dusk

My eyes glimpse a figure pass

Aren't you the reigning Rakhine beauty?

Shin Maharahtthara also composed another verse that start with:

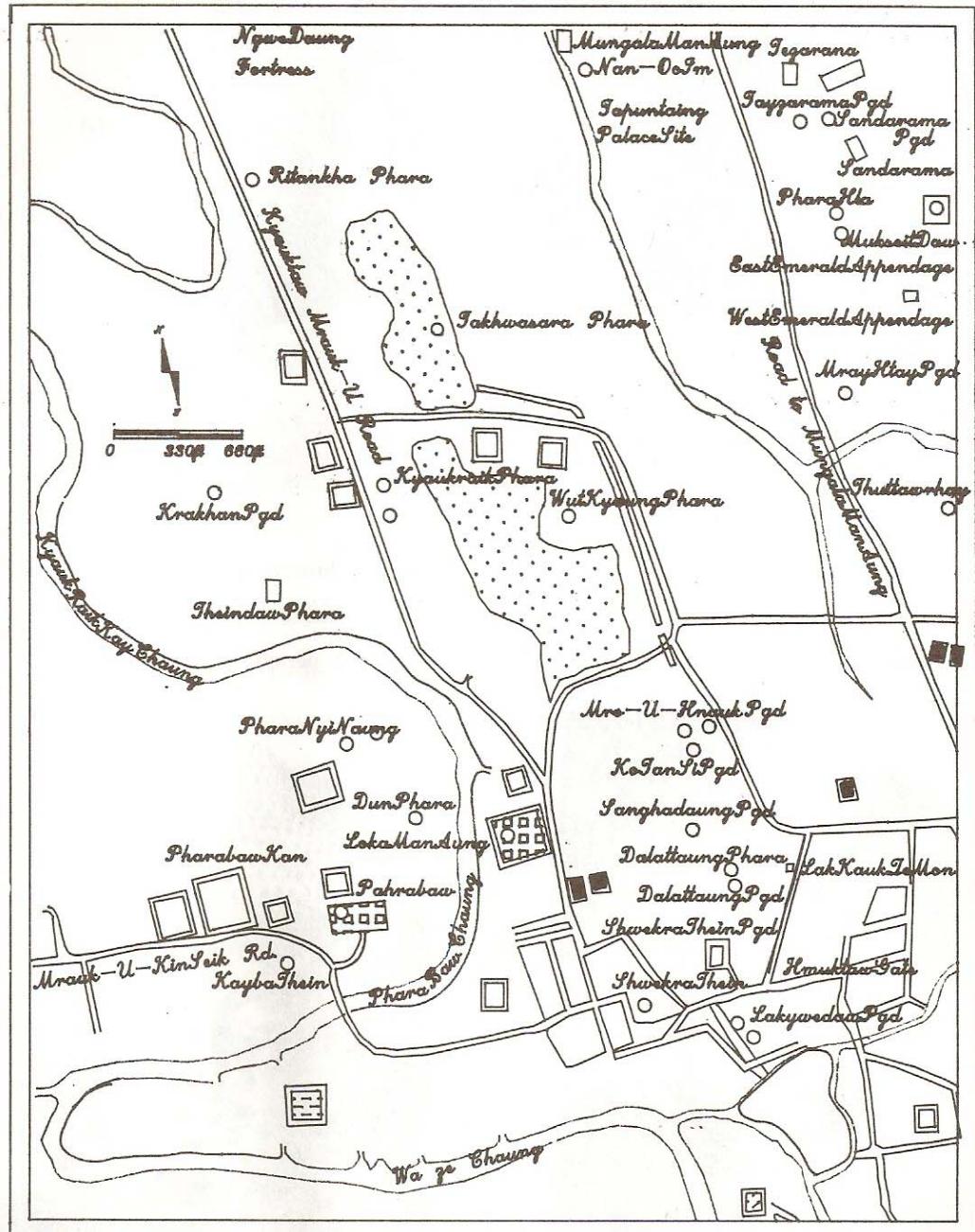
By making my mind's eye the Mirror,etc.

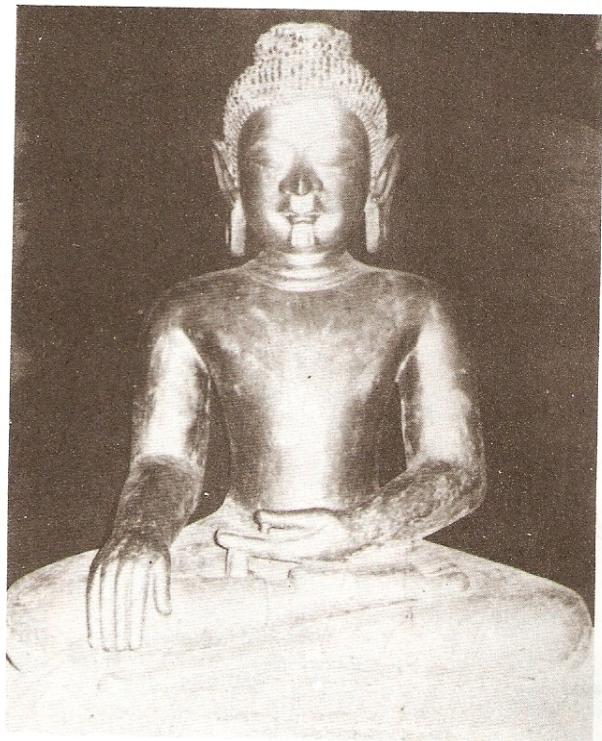
Both the pieces are highly esteemed in Myanmar literature.



Peter Wohlmann

Guide Map for Monuments of Mrauk-U (Western Part)

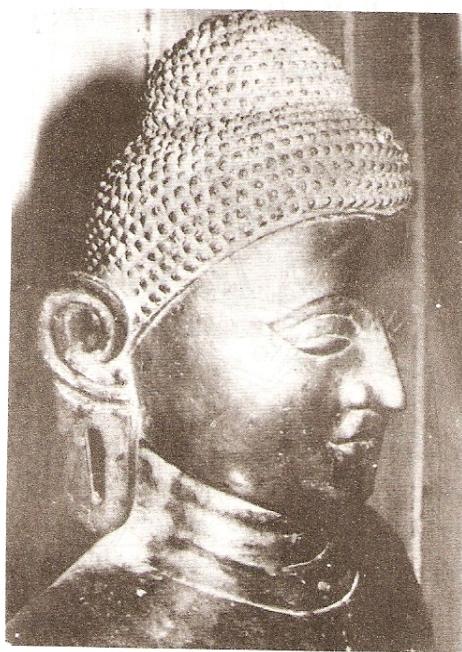




LAKKAUKZEE MONASTERY

A collection of ancient art objects can be seen at Lakkaukzee Monastery. Within its premises a 5ft, 3in high and a 3ft 10

inches high bronze images are kept, which bear the marks of superior craftsmanship of the Mrauk-U period.



HISTORICAL SPOTS

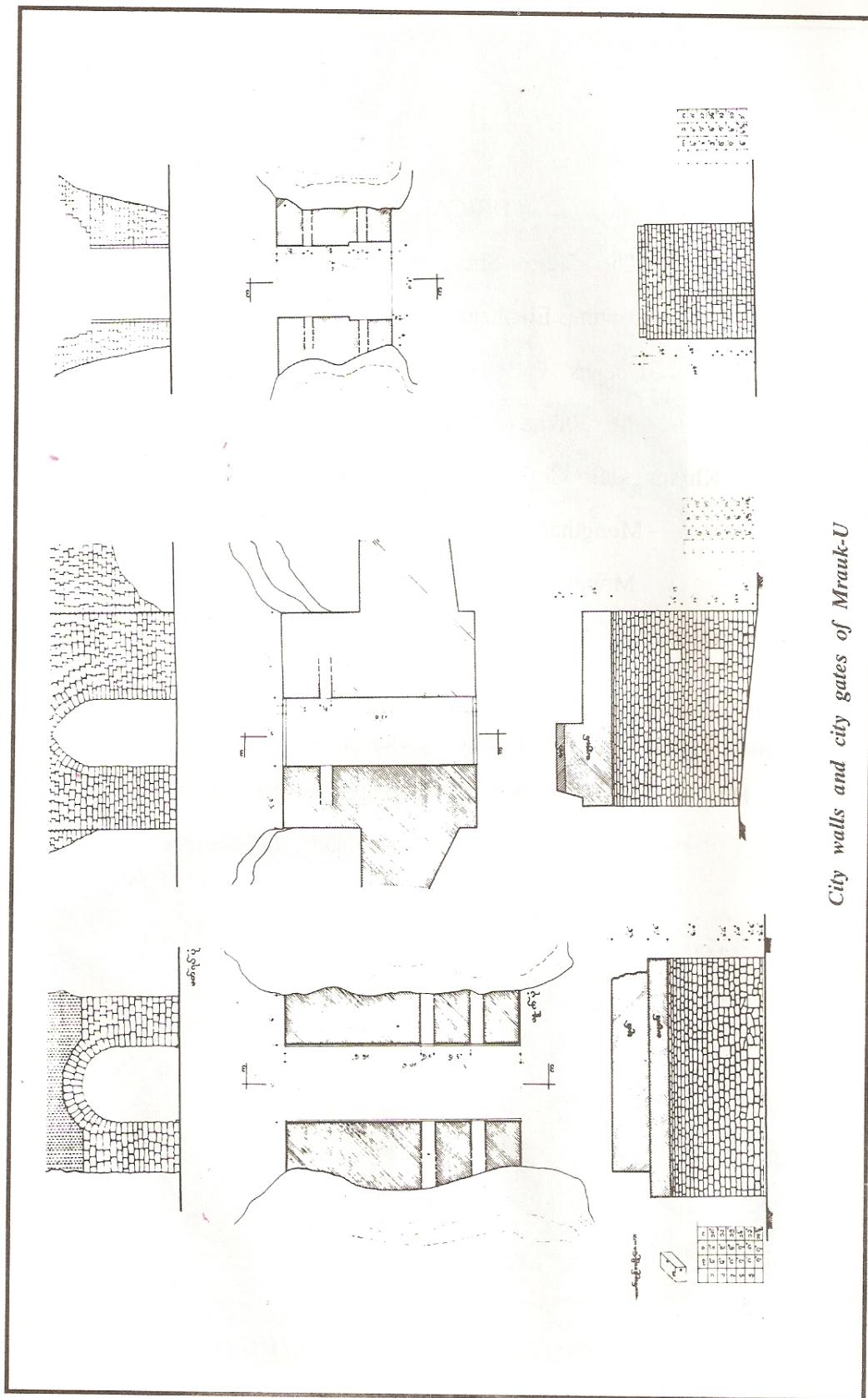
| | |
|-----------------------------|---------------------------------------|
| The palace Site | Udawsay Kan |
| Mound of the white Elephant | Sonegyung |
| Queens' Quarters | North Mrongmo Palace |
| Rakhadaung | Kraunglaydon Garrison |
| Khraungkaik City Wall | South Meru Palace or Golden House |
| Mongthami Gate | Thanthi Kan (SindhiKhan) Mosque |
| Mongthagri Hill | Mongtarabraung |
| Amphitheatre & Aiwan Moat | Anuma Kan Lake |
| Zondat Hill | The Mradaung & Laythadaung Fortresses |
| Tabuntaing Palace Site | Laksaykan Lake |
| Hill of Wunti goddess & | Daingyi Lake |
| Wongmana Kyi | Ngwedaung Fortress |

CULTURAL ASSETS

Museum

Other Historical Spots And Cultural Assets

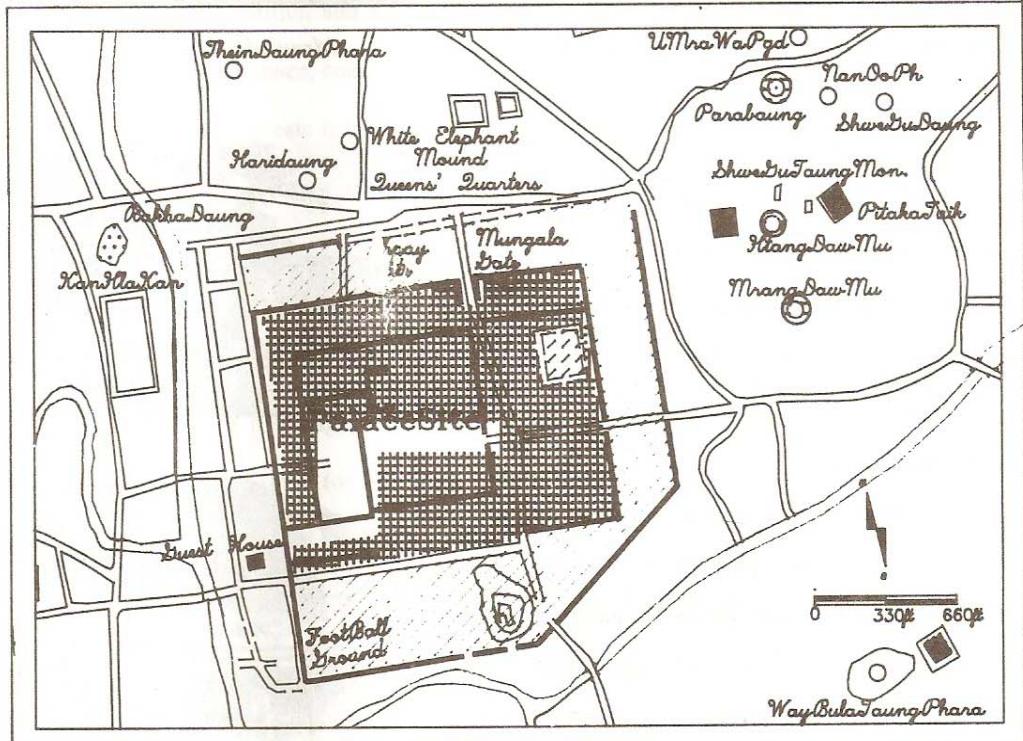
City walls and city gates of Mrauk-U



HISTORICAL SPOTS

CENTRAL PART

Guide Map for Monuments of Mrauk-U(central Part)



THE PALACE SITE

Before visiting any other place in Mrauk-U priority should be given to the ruins of the inner palace city where the Royal Palace once stood (magnificently). Situated in the middle of modern Mrauk-U the palace was

constructed on the terraced hills of Taungnyo, Kukka and Taungkula. The site was supposed to be fulfilled all the good omens required for a palace site as set down by ancient astrological treatises.

A. PALACE WALLS

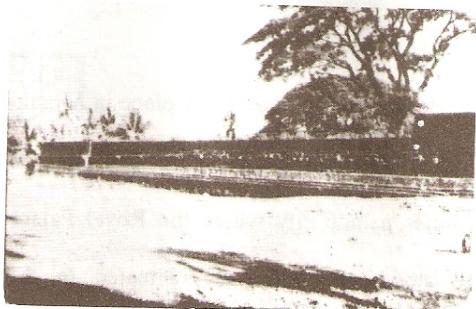
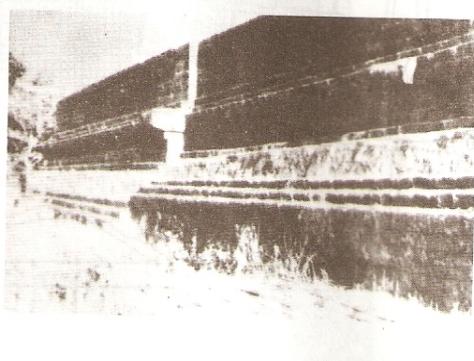
The Palace is surrounded by three wall encirclements. When Mong Saw Mon started building the palace, underground canals were first dug, then stone walls were erected and finally the three hills were levelled down. Some of the canals that carried off the water to the Thinghanadi creek to the south of the palace can still be found.

Having a rectangular shape, the perimeter of the palace site is 600ft away from the intermediate walling. The intermediate walling stretches 800ft from north to south and 1,000ft from east to west. The outer walling is about 237ft away from the intermediate one. There is a small side in the south-east part of the palace which made it into a pentagon. The widest extent of the site is 1740ft from east to west and 1606ft from north to south.

The area of the whole palace was 1.2 square miles and the walls were originally made of brick. King Mong Ba Gree reinforced the palace walls with a new structure of stone in 1531. The height of the walls today averages 12ft and thickness runs about 7ft. Three sides of the palace are guarded with moats. The moats in the east and the west are manually made, whereas the southern one is a natural Thinghanadi creek. The Royal flotilla used to be maned in this very creek. The northern side had buildings for the queens and also includes the strategically important Haridaung Hill.



Mrauk-U Palace



Palace Walls

B. THE GOLDEN PALACE

The inner enclosure of the palace had all the important structures. From here all the 48 kings of the Mrauk-U Dynasty reigned with pomp and grandeur, making the country as prosperous as any other city of that era. This was the strangest patch of soil where kings built with a little superstition and much more toil the strongholds of defence, courts of justice, mansions for receiving guests from the Eastern courts as well as the Western courts. When there were coronations the heavenly palace rung with incantation of the High Priests, when a justice was demanded, the court-house filled with reverberations of pleadings, walls of the sufferer; when it was time for the king to come to resume his daily office, luck-bringing melodies were chanted in the great halls; and when there were attempts of palace coups, shells boomed incessantly. It was the place where for 355 years Arakanese (Rakhines) Kings defied any submission to intruders.

The Golden Palace had roofs of five graduated series supported on tall, straight and giant pillars, gilded with gold on a coat of vermillion. The roof was plated with gilding sheets of copper that would reflect the crimson

rays of the sun in the early morning, transforming the palace into a fairytale Palace of the Arabian Night awash in gold.

Khin Ma Hnaung, the younger sister of Nanda Bayin of Hanthawaddy, the poet-queen of Mong Raza Gree depicted how the roofs of the palace were furnished with carvings of various designs: briolette figures, lotuses, *Kinnara* couples, figures of devas, peacocks, tinkling bells, ornamentations of stalks arches and live birds.

The King's Palace was essentially a complex of many separate buildings. The King and his attendants stayed in the palace proper whereas the queens, prince and princesses were assigned separate buildings within the palace city. Public housing was allocated in the eastern outside the boundary of the palace city for which the locality could be considered as the outer city. The plains in the western part of the city was occupied by important ministers and higher officials. The quarters assigned were from south to north Pinnay-chaung, Naratt, Kaladan, Bah-oh, Lemro etc. Each of the quarters was under the control of a *Kwinza* or headman.

To the west of these quarters there was the quarter of the Duty Officer (customs

collector) from there if one proceeded a little to the south one could find the quarter of the Port Officer on an island. The entire western side of Mrauk-U appeared to be important because the most important gateway (at Dwara), guest house for foreign diplomats, and the station where local lords reported their arrival (Kadaw-wah) were kept there.

At Baungdwe, about 3 miles south of the city, ships harboured and the Dutch and Portuguese trade centres offered brisk commerce. The quarter had a network of roads, moats and streams connected with the capital.

The Thinghanadi creek running across the city offered easy communication with the Lemro river in the east so that the agricultural products and handicrafts from the Lemro made their way into the five central markets of Mrauk-U. The total capacity of the rice storage complexes could easily meet the demand of the 500,000 city dwellers for ten years in case of a siege, though no spot of the land of the city was used for agriculture.

Pagodas and temples filled up the landscape of the city not leaving the tops of hills and spaces of the plains empty. There were 30 Buddhist institutions and 3700 monasteries in the city.

Nine main roads, nine plains and nine important bridges facilitated the internal communications of the city. Fr. Manrique recorded in the 17th century that Mrauk-U was as wide as 30 miles from south to north.

The King's palace was the wonder of the city with its golden roof that looked much like a red fiery reflection of the sun at the hour of sunrise, which was described by Shin Htwe Hnaung, the Princess of Hanthawaddy.

Fr. Manrique's account of the Golden Palace describes it as entirely gilded in gold; in it, pillars of odoriferous wood emanating fairytale fragrance into the golden chambers and precious and semiprecious stones glittered with a thousand sparklingly colourful rays from the seven life-size images in the palace court.

Schouten*, in a trip to Mrauk-U in 1678, recorded that the Mrauk-U palace was the most magnificent palace in entire Asia which reflected the prosperity Arakan (Rakhine) enjoyed, keeping Hanthawaddy and Ayuthiya (Thai) far behind.

The chroniclers from time to time recorded the prosperity of the city to be unique in the

* A Dutch traveller

entire history of Rakhine since its inception 5000 years before Christ came upon earth. Dhanyawaddy was the cradle of Rakhine civilization, Vesali-the playground of adolescent Rakhine, Pyinsa, Parein, Taungo-Niranzara-all contributed their best for the culture of a nation in the making. But Maruk-U the supreme master workmanship of the proud people of Rakhine had no equals in all fields of human achievements.

MOUND OF THE WHITE ELEPHANT

At the foothill to the east of the Haridaung there is the mound of the White Elephant covered with stones. A pagoda built on the western side of the mound reminds us of the goodwill of the later-day devotees. White elephants are believed to bring good luck and prosperity to a country. A white elephant was found along Yochaung creek during King Ba Saw Pru's rule in 1462 which completed the king to build a mound for it. Another one was found in 1481 which had but a short life. Mong Raza Gree on his way back from Hanthawaddy in 1599 brought another white elephant. Thiri Thudhamma Raza received another white cow elephant from the Naaf region. The elephants were housed in a new place at the south eastern corner of the palace

from which the name of White Elephant Gate came to be used. The elephants were there upto 1660 according to the record of the Dutch. In the Mrauk-U period the kings, Mong Raza Gree, Mong Khamoung, Thiri Thudhamma Raza, Narapatigree and Thado Mintara adopted the title of "The possessor of White Elephant" and they stamped the title on coins except only Ba Saw Pru.

QUEENS QUARTERS

Queens quarters were built near this mound.

Only the brick foundations of the buildings could be seen today. To the north of the queens quarters there was the royal cremation grounds. Ashes after cremation were spread over the foothill of Pokhaungdaung hill, to the north-east of the queens quarter.

RAKHA DAUNG

Rakahdaung hill stands close south to Haridaung. This hill is considered as the "headpiece" of all the other hills of the city. The goddess Ganga, Jamuna and Bhagrirakhi were erected here complete with altars. To the south of this hill Ba saw Pru dug Manchari (beautiful) Pond (*Kan Hla*) and placed the figure of Mahadeva on the four corners of the pond.

NORTHERN PART

KHRAUN-KAIK CITY WALL

The city wall north of the Khraun-kaik Pitaka library is the Kraunkaik City Wall. It runs from north to south. The city gate there is now absent, except for the rubbles of the gate. Near the city gate there are two stone slabs inscribed with magical squares. The Thari Kon-baung Embankment runs parallel to the north of this wall. Once there was the Panzeemraung tidal moat near it.



Amphitheater

MONGTHAMI GATE

At the southernmost tip of the Thari Kong-baung Embankment one comes to the Mongthami (Princess) Gate. Built of hewn stone, the gate is 9ft high, 10ft wide and 30ft long. South of the gate lies Mongthami Moat, once used as a swimming pool for the princesses. In case of an emergency, this moat was used to fill the dry Kong-baung Moat.

MONGTHAGRI HILL

Going east along the embankment one comes to Monthagri or Crown Price's Hill. Rising about twenty feet, the tableland runs 200 feet east to west, and 170 feet north to south. The Crown Prince and other princes kept their residences here.



Zondat Hill

AMPHITHEATER & AIWAN MOAT

Broad flat land east of the Ratana Manauung Pagoda was an amphitheater which produced skilled warriors of the kingdom for the royal army. During equestrian contest, the king and his nobles usually took seats on the embankment of Aiwan Moat which is in the southen side of the ground. The embankment of the moat was formed in a flight of stairs like an auditorium. The water of this moat was sacred and was used in coronation ceremonies of the Rakhine kings in Mrauk-U period.

TABUNTAING PALACE SITE

Across the valley east of the Mungala Manauung Pagoda one reaches Tabuntaing Palace site. It is the place where a valley is enclosed on one side by a wall. The palace platform was paved with glazed tiles. This site is the location where princesses were usually housed. Kings of Mrauk-U period did not keep their sons and daughters in their palaces but kept them separately elsewhere. Tabuntaing creek east of the site flows into Panzeemraung creek.

EASTERN PART

HILL OF WUNTI GODDESS AND WONGMANA KYI

Coming southward from Sakyamauna Pagoda along the walk one reaches Wunti Goddess Hill. The images of the goddess are in the open air. This goddess is considered as the guardian goddess of settlements and warfare. The two stone slabs found here (which are now kept at Mrauk-U Museum) containing Rakhine, Sanskrit and Pyu inscriptions.

To the east of Wunti Hill there is the Wongmana Kyi or grain storage facility which is encircled by moats on three sides. The largest of all the 40 grain stores of its type, it has a sluice gate on the northern tip and is surrounded by natural hills.

UDAWSAY KAN

Udawsay Kan or head-washing-pond stands on the north side of the old temporary palace site which was built on the hummock east

of Kothaung Temple. To conduct the royal head-washing ceremony, the Mrauk-U kings built temporary shelters (make-shift palaces) to the west of this pond where he had to conduct his office.

SONEGYUNG

To the west of head-washing pond, there is the Sonegyung or elephant enclosure for catching and taming elephants. The enclosure was also used for temporarily sheltering the elephantry before a battle was waged.

NORTH MRONGMO PALACE

To the east of the head-washing pond there is the North Mrongmo (Meru Mountain) palace. The stretch of ground is created so as to look like real islands and embankments. Forty bishops and archbishops used to assemble here once a year and offerd counsel to the King. Besides the ecclesiastically proceedings were also held here.



Kraunglaydon Garrison

KRAUNGLAYDON GARRISON

Kraunglaydon garrison lies on the Magya Hills near the eastern border of the city wall. The Thinghanadi creek and sluice-gate stand to the south of the garrison. The garrison built on the activity, has a strategic advantage over the corrie to the east. The garrison had cannons, six gun ports, three ports above another system is built with an aim of wiping out the marching enemy column. This garrison was considered next in importance only to that of Laythadaung.

SOUTH MERU PALACE OR GOLDEN HOUSE /

To the south of village, near Yugandhara Hill, there is the South Meru Palace. It stretches 600ft from north to south and 500ft from east to west. Within the brick walling there are four "islands" encircling a central one. Minor kings had to come here to take oath of allegiance to the King. Lesser kings and lords had to take seat in each of the four islands around the central one where the King himself had to take his place. To take the oath, each of

the lesser kings of lords had to row towards the King. The whole building complex was entirely gilt so that people called it Golden House.

To the south of Golden House there runs a triple-run embankment, about 2,000ft long from east to west. This embankment serves as a link between the Magya hills in the east and fortress hill in the west. Within these embankments there are Quilt-washing moat, Lotus moat, and "Kyahkaikthama" or "tiger eaten woman" moat. The southern part of this mound is the Parein fields --probably the site of all battles of the Mrauk-U period. On the south of the moats there is the Hlaing-sara pond, renovated for the use of Hlaingsara military training. The school was built on the Magya hills, and served as a military training centre for the militia cadets who served as the reserved forces of the Royal Army.

THANTHIKAN (SINDHIKHAN) MOSQUE

To the west of Hlaingsara Pond is Thanthi Kan (Sindhi Khan) pond, encircling the pond with a 150ft wide moat is quite exceptional. Close to the western side of the pond there is a stone mosque known as the Than-thi Kan

(SindhiKhan) Mosque. It was originally built by the troops of the Sultan of Gaur who came to help reinstate Mong Saw Mon in 1428.

MONGTARABRAUNG

The Mongtarabraung fields where the ancient kings conducted the annual ploughing ceremony lies west of Thanthikan Pond. King Mong Htee (1283-1389) started the tradition of conducting the ploughing ceremony at this place. Knowing about the injustice of his maternal uncle (his regent from this piece of ground) the boy King Mong Htee took hold of the reign and eliminated malpractice in the administration. When the ground yielded bounteous harvest after law and order had been restored, the king marked it as an auspicious ground for conducting the ploughing ceremony which tradition was preserved by all the later Rakhine kings. After restoring law and order, this same piece of land was again graced with bounteous harvest. Later all the kings of Mrauk-U preserved the tradition of conducting the ploughing ceremony on this very soil.

SOUTHERN PART

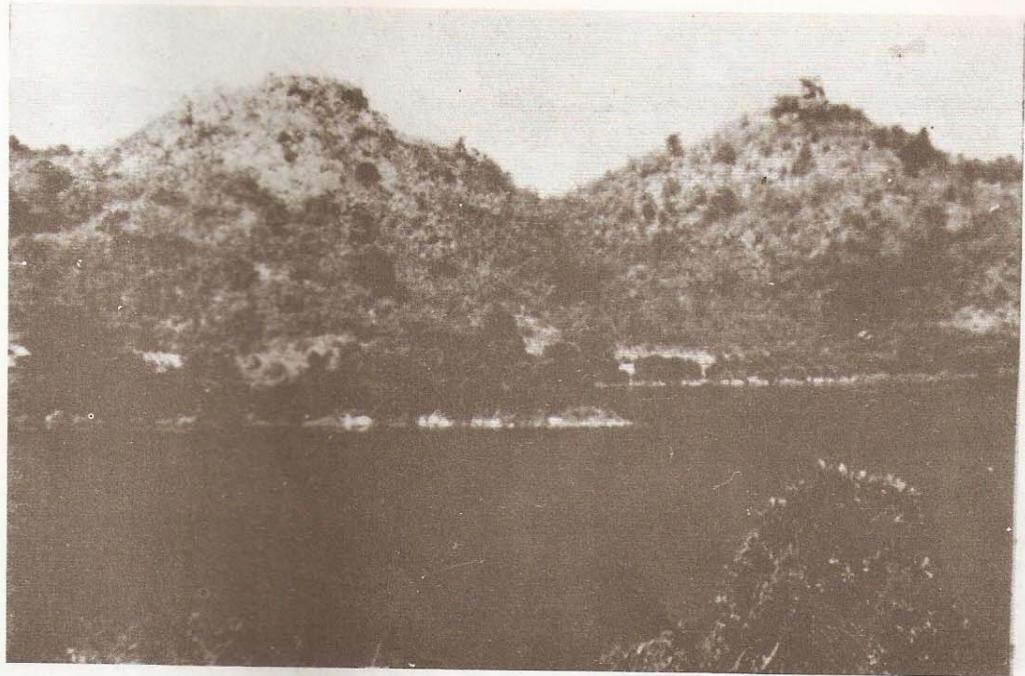


ANUMAKAN LAKE

Close to the south of Mong Khamoung Temple is the 28ft long, 13ft high and 9ft wide Kra-khaik gate. The name of the gate comes from Kra-khaik village near Ann, whose lord was assigned with the task of building it when the city was founded. The 20ft high east-west embankment on which the gate stands was part of a city wall. South to this gate there is the peaceful Anuma lake, formed by connecting the two ends of the two north-south running hill ranges.

THE MRADAUNG AND LAYTHADAUNG FORTRESSES

Winding along the path from Krakhaik gate, one comes to the Mradaung fortress. Which overlooks the Shwedaungree pass situated to the east. Going southward from here one reaches the Laythadaung fortress. The access being from the west it is built a bowshape and has the upper hand of the Mongtara plains to the east, the only side from which an enemy assault could be made. This most important fortress of Mrauk-U was built by Mong Ba Gree.



Mradaung Fortress

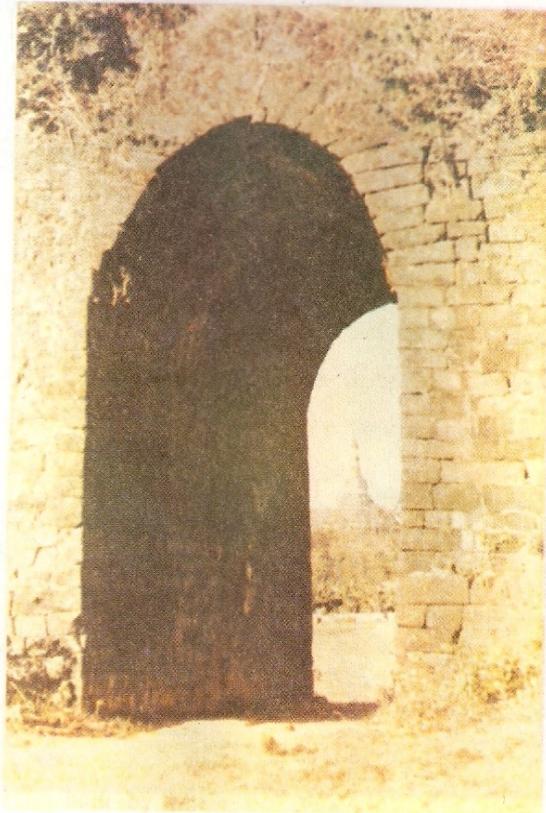


Laythadung Fortress



LAKSAYKAN LAKE

Lying side by side with Anuma lake, south-west of Zina Manauung Pagoda is the Laksaykan lake. This scenic lake is about 100 acres wide and its embankment connecting the two hill ranges has two 12' high gates. The western gate, known as Laksaykan gate is 24' long, 17' high, and 8' wide. In case of an enemy raid from the south of the palace, this gate was to be used to flood the lower plains in the north to deter the enemy.



Laksaykan Gate

SOUTH - WESTERN PART



The ruined Dutch Trade Centre

DAINGYI LAKE

Across the wharf of Mrauk-U within Daingyi village there is the Daingyi lake. The gigantic size of the lake covering 186 acres gave birth to the popular saying of so long as there is Laingyi, there is water. It is said that demand of the growing city, King Ba Saw Pru renovated the lake and enlarged it by the help of the city-dwellers who scooped "one shieldful" of earth per head. Close to the eastern side of the lake there is an old site of a Christian church. The church was originally meant for the Portuguese dwellers of the city. Ba Saw Pru Temple, standing to the west of the lake, houses a 9' 3" high stone image. The ashes found scattered on this four feet high mound throw light on the Rakhine tradition of scattering the ashes of the dead around holy grounds.

The old jetty was at Baungdwe, three miles south of the present wharf. This locality, at that time, flourished with trading centres both of local and foreign origin, and the jetty was always lively with foreign merchants men. Large ponds near by bear testimony to the fact that diplomatic quarters and trade centres once flourished here.

NGWEDAUNG FORTRESS

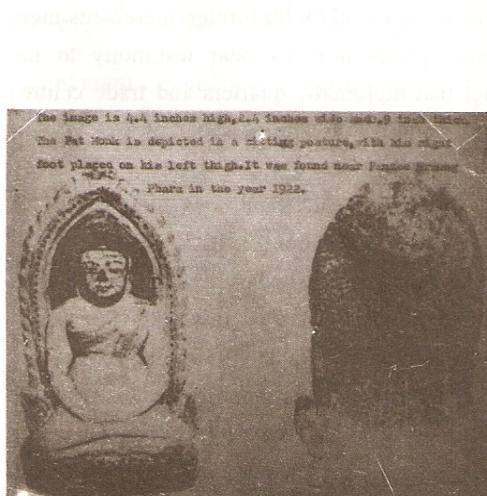
On a hill about half a mile north of Loka Manaung Pagoda, lies Sakya Shwedu Pagoda. In the east of this hill, there is a monastery called Raytanka Monastery (sluice gate monastery). Further north, those to the motor-road bridge, there is a hill range where the Ngwedaung, Fortress was once perched. To this day, terraces used in top and gun mobilization can distinctly be seen there.



MUSEUM

Just close to the House of Jewels, there is the present-day archeological museum. There are about three hundred pieces of articles in

it. It consists of artifacts from every part of Rakhine State. It may well boast of ancient Buddha images, stone carvings, deva utensils, arms, stone inscriptions, coins and other.



A Fat Monk image and inscription on the back of it (Saccakaparibajaka Jina)



A stone slab with alleged figure of the Buddha preaching Canda Suriya in Dhamma Cakra mudra



A tablet of auspicious symbols, a bronze lustration pot



Sculptured pillar of Vesali period found near Tezarama Monastery, Mrauk-U



Maniature stone temples of Vesali

Bronze lamps of Vesali and decorated carvings of stone and métal pipes



Crowned Buddha-bronze Bhumisparsa mudra-legs crossed (Vesali period)



Crowned Buddha-bronze-Dhyana mudra-legs crossed (Vesali period)



A bronze image with a tiger in the right fist of the Lord Buddha Byagghapala mudra (Lemro period)



A bronze Buddha Bhumisparsa mudra - legs crossed (Lemro period)



A bronze Buddha - Bumisparsa mudra
(Mrauk-U period)



A bronze Buddha - Dhyana mudra



A bronze Buddha - Bettezzaguru
mudra



A stone carving, Buddha -
Yakhazonebanda mudra



Head of Buddha image
uncrowned



A Fat Monk (headless)
(1st Century AD)



Eight Scenes of plate of
Rakhine

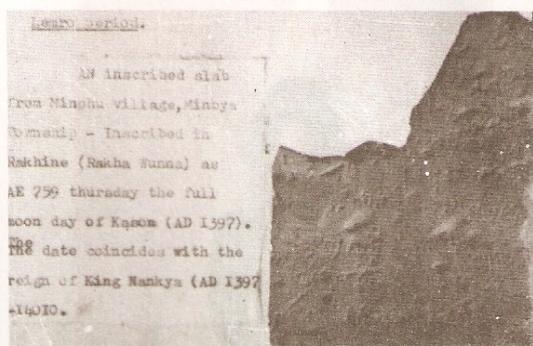


Inscription on the back of the Fat Monk image (Saccakaparibajaka Jina) (Dhanyawaddy - period)

The oldest artifact, the stone image of Fat Monk inscribed "Saccakaparibajaka Jina" in Brahmi inscription comes of a date first century AD. The stone inscriptions are of Sanskrit, Pali, Rakhine, Pru and Arabic languages.

A cubic stone inscriptions records the peace making between the governor of Thandaway Mong Khari (1433-1459) and Razadhiraj the Mon Emperor in Rakhine inscription. This was found from a garrison hill at the old site of Parein.

A stone slab with the alleged figure of the Buddha preaching Canda Suriya bears a testimony to the Salagiri tradition depicting of the advent of the Teacher to Dhanyawaddy. The Mahagyan bronze image of the Vesali period is also interesting since it is cast with kingly attire. This type of image was usually used in coronation of a king when the would be king had to carry the image on his head and take the kingly oaths. The image with a tiger in the right fist of the Lord Buddha relives the Jataka tale of *Byagghapala Mahanthero*



An inscribed slab from Minphu village, Minbyu Township - inscribed in Rakhine (Rakha Wunna) as RE 759 Thursday the full moon day of Kason (AD 1397). The date coincides with the reign of King Nankya (AD 1396 - 1410) (Lemro period).

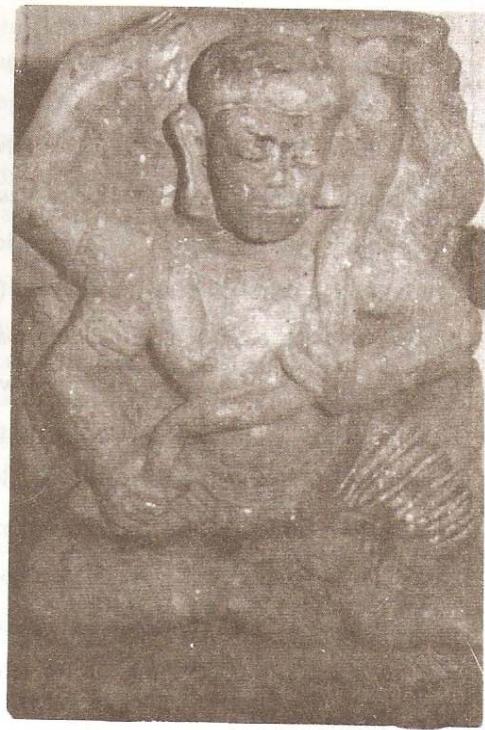


Mrauk-U inscription (inscribed in Rakhine)
who being *Arahant* did not suffer though he was devoured by the tiger piecemeal. (*Purbeda Sutta*).

Rakhine coins - the bull coins of Vesali and the crown coins of Mrauk-U period, whisper into the ears of serious students a bit of the history of the land, like the adoption of Muslim titles by the Buddhist kings, the earlier court language being Sanskrit, and such like. Manrique recorded King Thiri Thudamma's coronation. There the king flung silver coins bearing his name to the audience present at the ceremony. A ceremonial vessel placed on a twelve-sign *Abhiseka* coronation plate was used to contain the coronation water. This coronation vessel and plate was accidentally found in 1965.



Vasundhari



Vasundhara



A stone sculpture of an ancient hair style of a lady



A stone sculpture of an ancient dress of a lady

RAKHINE COINS

Coins of Vesali Later Period and Lemro Period

We have discovered two kinds of silver coins which belonged to later period of Vesali and second last century of Lemro period.

Unlike the coins of Vesali 2nd period (ie. Sirivitsa-bull or conch) mentioned in page (53) the said Vesali coin was inscribed with Rakhine script on one side and Nagari script on the other. That coin was struck by Sula Maha Raza (also called Sula Candra in Rakhine chronicles.). Issued year was not inscribed. [According to Rakhine chronicles Sula Candra met his death at Cape Negrais on his return from Tagaung].

The other coin which belonged to Lemro period was struck by King Mong Htee (1283-1389) (also called Naradipati) inscribed with Rakhine script on one side and Nagari script on the other side. The said coin was stamped titled Uridaw Maha Nandabaya (Mong Htee's maternal uncle). Issued year of the coin was 660 RE. (1298 AD), which was the year of King Mong Htee's coronation.

When he ascended to the throne, Mong Htee was merely a boy king. His age was only seven. Mong Htee's Regent was his maternal uncle Uridaw Nandabaya (Lord of Dakha). Coronation ceremony was held in 1298 AD at the age of 15. {NB. Sula Maha Raza coin and Mong Htee coin were preserved in the hands of relatives of the late U Oo Tha Tun, a historian In Mrauk-U.]



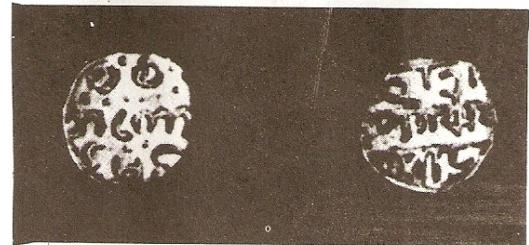
Cula Maha Raza



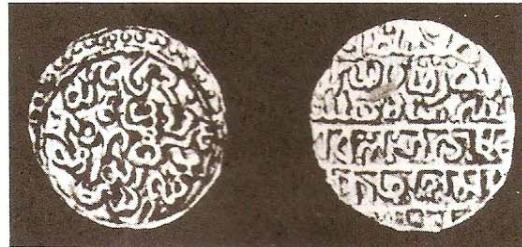
*660 RE (1298AD)
Naradipati Uridaw Maha Nandabaya*



Persian Kufic coins



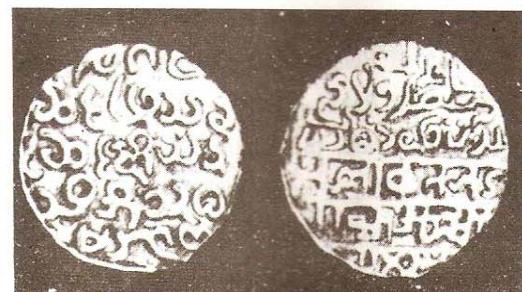
Sitagaung Mong



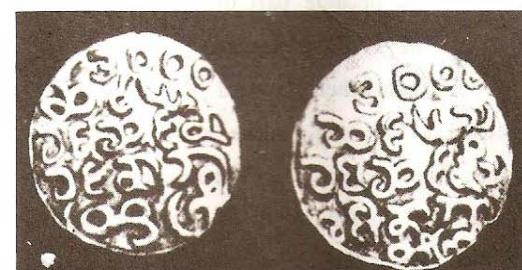
963RE (1601AD)
Sinphyushin Naradipati Hsawlai Shah



981RE (1619AD)
*Sinphyuthakhin Sinithakhin
 Mongtaragree U Shaung Shah*



984RE (1622AD)
*Sinphyuthakhin Sinithakhin
 Thirithudamma Raza*



1000RE (1638AD)
Sinphyuthakhin Sinithakhin Naradipati Gree

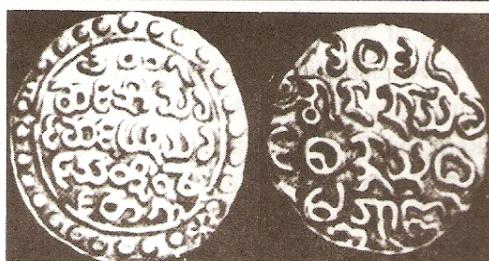
Coins of Mrauk-U Period

In earlier period of Mrauk-U (1430-1531), Kings like Ba Saw Pru, Salingathu, Mong Raza and Thazata struck silver coins inscribed with Persian Kufic. Here are some samples of silver coins inscribed with Persian Kufic.

In the middle period of Mrauk-U (1513-1638) King Mong Ba Gree (also called Sitagaung Mong) Sekkyawaday, Mong Phaloung, Mong Raza Gree, Mong Khamoung and Thirithudamma Raza struck coins. The first king of this period, King Mong Ba Gree inscribed his coin with Rakhine script on one side and Persian on the other. Rest of the kings inscribed their coins with Rakhine script on one side and Persian and Nagari on the other side. Mong Raza Gree and Mong Khamoung issued both silver and gold coins. Mong Raza Gree stamped his title on the coin as Naradipadi Hsaw Lain Shah and Mong Khamoung stamped his title as Sinphyushin Waradama Raza U Shaung Shah/Sinphyuthakhin-Sinithakhin Mongtara Gree U Shaung Shah. Here are some samples of coins issued in that period.

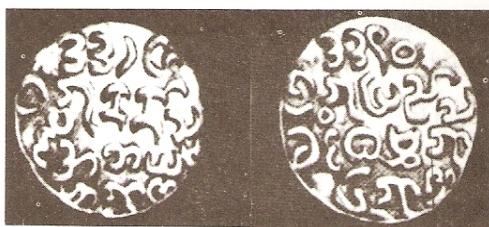
In the later period of Mrauk-U (1638-1785) Kings like Narapadigree, Thadoe Mong Tara, Sanda Thudamma Raza, Sanda Thuriya, Narapawa Raza, Sanda Wizaya Raza, Madarij, Naraabbaya Sanda Parama Raza, Abbaya Maharaza, Sanda Thidatha Raza and Maha Thammata Raza struck coins inscribed with Rakhine script on both sides. Date of coronation was usually stamped on top of the title of the King. Those kings who possessed white elephant stamped their titles as Sinphyuthakhin-Sinithakhin and other kings stamped their titles as Shwenanthakhin or Shwepyithakhin. In this period Abbaya Maha Raza issued both silver and gold coins. Here are some samples of coins of this period.

Most of the Mrauk-U coins mentioned and Vesali coins mentioned are displayed in this museum.



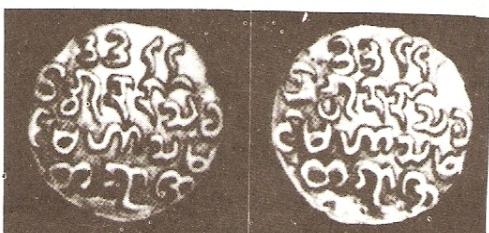
1004RE (1642AD)
Sinithakhin Sinphyu-
thakhin Thadoe
Mong - taragree

1014RE (1652AD)
Shwenanthakhin
Sandathudanma
Raza



1126RE (1764AD)
Shwenanthakhin
Abaya Maharaza

140RE (1778AD)
Shwepyithakhin
Damareik Raza



1144RE (1774AD)
Shwenanthakhin
Mahathammata Raza

Appreciations of Rakhine Coins

By studying the coins issued in different periods of Rakhine, one may appreciate the social, cultural, economic and political conditions of the land. Here are some notable appreciations.

1. The usage of Sanskrit, Brahmi script were established in Rakhine before 4th century AD.

2. The usage of Rakhine language and script were noted since the time of Vesali later period.

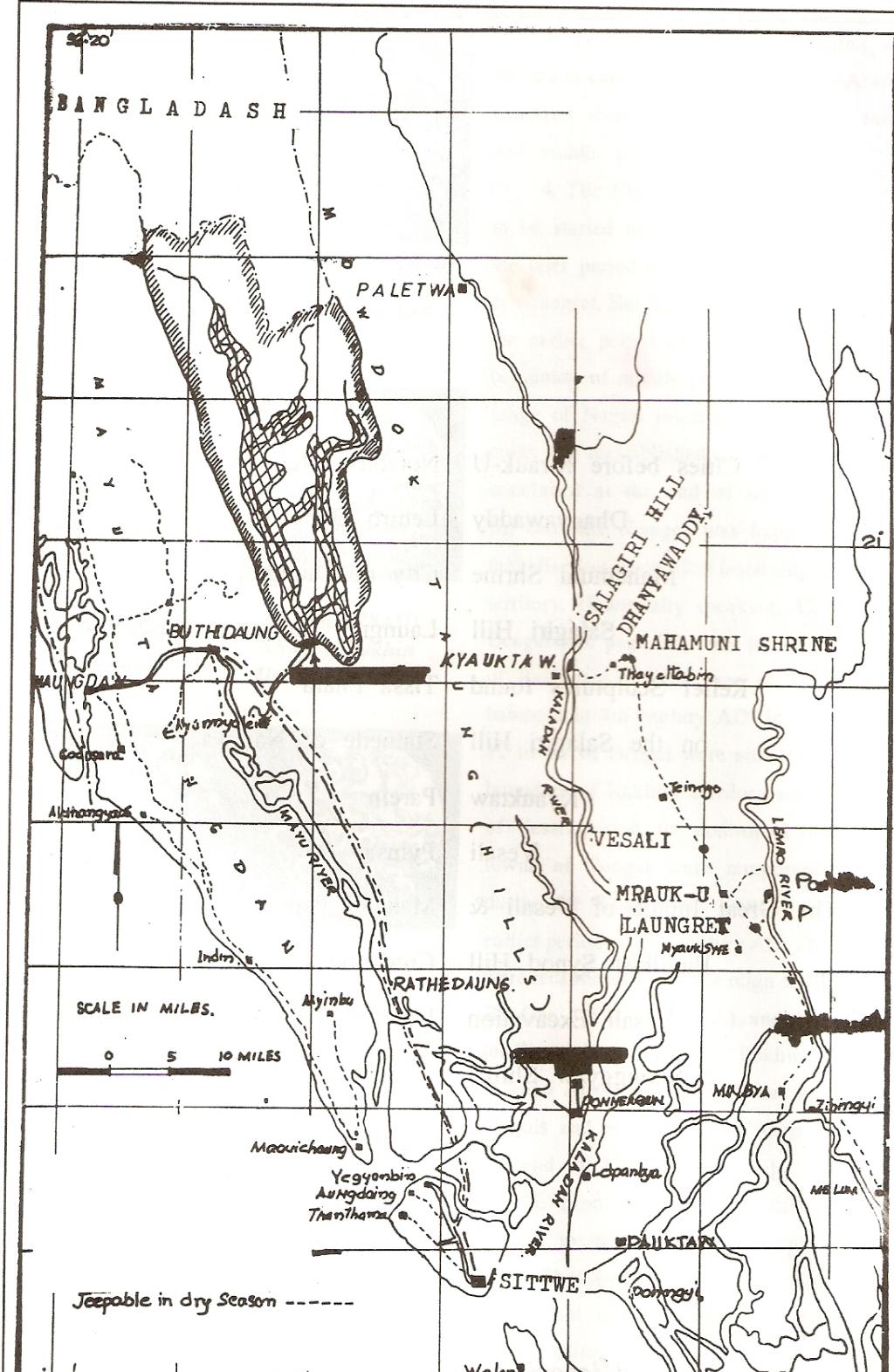
3. Trade relationship of Rakhine with foreign countries especially Persia or Arabian countries were flourished during the earlier and middle periods of Mrauk-U.

4. The Nagari inscription was supposed to be started using on the Rakhine coin in the later period of Vesali up to later period of Laungret. But it seemed to be ceased during the earlier period of Mrauk-U. Only in the beginning of middle period of Mrauk-U, the usage of Nagari inscription on the Rakhine coins was reestablished and that practice was concluded at the end of the same period. [In fact this changes was happened due to the reflection of political instability in Rakhine territory. Historically speaking, 12 towns of Bengal (see page 37) were under the control of Rakhine since the time of Vesali establishment in 4th century AD. In other words, 12 towns of Bengal were situated within the boundary of Rakhine territory since the time of Vesali period, the control of the said 12 towns of Bengal were temporarily ceased during the King Mong Saw Mon's time in earlier period of 15th century AD. Those towns were recaptured during the reign of King Mong Ba Gee (1531-1553 AD.) and lost control totally or became out of Rakhine territory, in 1666 AD.] [N.B. Bengal was annexed by Maguls and became part of their empire at the end of 17th century AD.]

5. From then onward Rakhine kings refused to use the foreign scripts on their coins. They neither inscribed Persian nor use Nagari but inscribed purely Rakhine script on the coins. They also refused to use the foreign titles and stamped only Rakhine titles on the coins till the end of the later period.

| Cities before Mrauk-U | Notable Artefacts |
|---|-------------------------------|
| Dhanyawaddy | Lemro Dynasty |
| Mahamuni Shrine | City of Laungret |
| Salagiri Hill | Laungret Taungmaw Inscription |
| Relief Sculptures found on the Salagiri Hill | Tissa Phara |
| | Statuette of Nangya |
| Kyauktaw | Parein |
| Vesali | Pyinsa |
| The Great Image of Vesali & | Mahahti Pagoda |
| Buddhist Synod Hill | Crocodile Inscription |
| Vesali Excavation | Ututhama goddess |
| Shonggyaw Shrine | Kattaw Thein. |

Historical Sites Around Dhanyawaddy, Vesali And Laungret



CITIES BEFORE MRAUK-U

Settlements in Arakan (Rakhine) emerged long before the Christian era. Pomponius Mela (c. 50 A.D) in voyage to coastal India recorded the existence of the lands of Chryse and Argyre beyond the Ganges. This Greek traveller also stated the lands as being inhabited by some dark-skinned races. Ptolemy also recorded the presence of Argyre (the Silver Land), beyond the port of Barakura (probably Baraba Kunda in Chittagong). In his treatise on geography he also mentioned the cities of Sambra (situated at the mouth of the River Meyu), Sada (Thandway), Bebunna and Tay-mala as being scattered along the coastline of Argyre.

The Ananda Candra inscriptions (729 A.D) on the Shitethaung Pillar has recorded the presence of ruling Arakanese-(Rakhines) dynasties from the sixth century B.C. Arakanese chronicles date the history of Arakan (Rakhines) back to 5000 B.C when according to the tradition two migratory waves from the eastern part of India coming with a group settled at Kira-brin, 16 miles north of Mrauk-U, and the other settled at Dwarawaddy (Thandway). Later on the group at Thandway dispersed and joined with Kira-brin group to establish Vesali.

Up to 3325 B.C. a local dynasty ruled over Vesali. In 3337 B.C. savages (Rakhaik) overtook the city and rendered it without a king. A group led by Marayu, an Indian prince, came down the River Kaladan and subdued the savages.

He then established the first city of Dhanyawaddy on the east bank of the Kaladan and began to rule Rakhine from 3325 B.C. The dynasty as set up by Marayu kept the throne till 1059 B.C. During this long period there were three instances of deposition with 7 rulers outside of the dynasty ruling for 23 years.

In 1531 B.C. another migratory wave from Kamarupa (Assam) under Kammaraja came and settled at Kyauk-badaung (near Paletwa, on its Kaladan) 24 years later the King came downstream and set up the second city of Dhanyawaddy in 1483 B.C. The dynasty that followed, saw a period of political stability. The twenty-ninth king under this dynasty Canda Thuriya improved the defence of the city and in 554 B.C. the twenty-sixth year of his reign the Buddha visited Rakhine after which it is believed that Buddhism made its way into the land. The Mahamuni Image, an exact copy of the Buddha's figure, is supposed to have been cast during this period from an alloy of five noble metals.

The Dhanyawaddy period lasted upto 327 A.D. During Thuriya-rupa, the king who came to the throne in 428 B.C. was the most notorious figure in the long line of Thuriya (Suriya) dynasty beginning with Canda Thuriya. He is infamous in history for his gross injustice and anarchic rule and was not favoured by his people. In 327 A.D. Thuria Candra (Taing-

Candra); the 26th king of the Suriya dynasty, established the second city of Vesali - popularly known as the city of stone pier at a distance of five miles north to Mrauk-U. Later kings of the dynasty adopted the name of "Candra" as their surnames. Nine kings are traditionally believed to have ruled during this dynasty. According to the Ananda Candra inscriptions and numismatic evidences besides fifteen Candra kings we come across 4 more kings of the same dynasty who denied the Candra surname and 4 others coming from families other than the Candra.

Dven Candra (Taing Candra) is said to have conquered 101 chiefs and built the city of Vesali so beautiful that the city seemed to mock at the brilliance of paradise itself. For 230 years the descendants of Dven Candra ruled the country apart from 4 kings outside the Candra dynasty ruled in Vesali for 49 years. In 649AD Vajra Sakti, a relative of the Candra dynasty, came to the throne. His great great grandson, Ananda Candra, left indelible marks in the history of the Rakhines; one of this is the stone inscription now displayed at Shitethaung Pagoda, Mrauk-U. The King is said to have received the hand of the princess from Tamrapattana in marriage. Ties in religious affairs were also set with Sri Lanka by the pious King.

Vesali flourished in trade and commerce. As Buret Manyo road starts from here and runs into the middle parts of Burma (Myanmar)

proper, the city offered Burmese (Myanmars) articles to foreigners as well as foreign-made articles to the local residents. More than one thousand vessels would moor in its port every year. Vesali kings stamped coins and circulated it in various denominations. Coins in gold, silver and copper by 10 kings have so far been recorded.

Buddhism thrived under the Candra kings: the Mahamuni Shrine was repaired and its proper maintenance conducted from time to time. Stone inscriptions containing the *gahta. Ye Dhamma hetu pabhava*...belonging to that period have been found. Throughout the country, pagodas, monasteries and simas were built. Buddha images were cast, and landgrants were made to religious institutions. The Buddhist Synod of 638 A.D. relieved the spirit of Buddhism. In this period literature thrived, treatises and books from neighbouring India, Tibet and other lands were translated and many authoritative works on traditional medicine, arts, warfare, metallurgy and architecture appeared. King Ananda Candra dispatched a pulpit, an excellent cow - elephant, and brilliant robes of silk to the noble congregation of monks in the land of king Silamegha. Vedic religions peacefully co-existed with that of Buddhism in this period.

Sanskrit and Pali were the mediums used in the literary fields. Dhamma - jaya, the minister is supposed to have adapted the Devanagri alphabet for local use. Translation of existing

Sanskrit books was done and Rakhine literary pieces like Pinnyamedha chronicles and the *Thein Kan Main Twin* lyrical verses composed.

There is no evidence so far recording of the destruction of Vesali. However the Arakanese (Rakhines) chronicles record that in 769 AD the king Sula Candra met his death at Cape Negrais, on his return from Tagaung, and the loss was a tragic one for Vesali.

Three Mrung chiefs (Rakhines call Tripuras as Mrungs) ascended the throne of Vesali after this but Mrung chiefs did not seem to be as able to rule as well as the previous Candras, so that in 776 AD Vesali met its tragic end in the hands of invading Pyus. In the end of 8th century Shans (Mongolians) attacked Rakhine once again and under the threat of invading barbarians the people got united. In 794, AD Ngamin Ngadun (Saw Shwe Lu), son of Cula Candra who to avoid the prosecution by Mrung chiefs had been in hiding, recovered the throne and ruled the country from the city of Sambawak. After the death of Nganin Ngadun his step brother Khatta Thaung was enthroned. The new king shifted his seat to Sambawak and Vasali got lost into oblivion.

The Sambawak dynasty had a life span of only 24 years. The seat of government then shifted to newer sites on the bank of the Lemro river with long line of the Lemro kings ruling for 600 years. The older system

of constructing city walls and forts was neglected in the Lemro cities. Cities like Pyinsa (818 - 1103), Parein (1103 - 1160), Nareinsara Toungoo (1160 - 1250) and Laungret (1250 - 1430) flourished on the fertile valleys of the Lemro. City of Khritt (1142 - 1250) did not seem to occupy any remarkable position. Changing of capitals within short periods proves why those rulers could not continue their rule for long.

A total of 60 kings ruled in the Lemro period. Among them the rules of 12 kings amounting to 45 years was marked with political disorder and violence, and amongst them eight kings were dethroned. Ministers developed more authority and out of six successful coup'de tats by the ministers the dynasty set up by Thinkhaya came to power in 1068 to last for 35 years. Anawrahta and Kyansittha in attempts to subdue Rakhine failed to achieve their goal during this Thinkhaya dynasty.

It was only in 1103 that the rightful king from the previous dynasty could come to the throne. During the rules of Kawliya and Datharaza the fifth and sixth kings of this dynasty, Arakan (Rakhine) evolved into a powerful nation. The political situation of the Lemro period was turbulent. Among the famous names who came to the throne in this period the names of Manju Thinn (1160 - 1166), Nay Thinn (1235 - 1246), Nga Hnalong Mong (1246 - 50), Aloma Pru (1250 - 56) and Mong Htee (1283 - 1389) will always be regarded highly. Lemro flourished

during Mong Htee's rule and the Shans lost the battle with the king in 1298. The king not only issued laws, but also observed it himself. The law and order of the country improved and newer laws were enacted.

Religious affairs were properly managed and patronized by the kings. During King Rong Pru's rule a Buddhist Synod, known as *Sangahyana*, was held in Pyinsa in 847 AD. Religious ties with Sri Lanka confirmed the authority of the *Tipitaka*. Mong Htee also carried out the maintenance and renovation works of the Buddhagaya temple in India.

The *Lawkathara Pyo** a literary work of this period by a Rakhine poet Thu Mratt can be considered as the forerunner of *Pyo* verses in Myanmar literature at large.

Mong Saw Mon was the last king to reign in the house of Laungret. He was enthroned in 1404, the political conditions for the newly made king did not appear favourable. As a reprisal for the attacked on Pakukko by the Rakhines, the King of Inwa attacked Rakhines in 1406. The Rakhine King could not stand against the attack for long, and secretly made for Bengal. Mong Khari, the younger brother of Mong Saw Mon who was the governor of Thandway at that time, made annually with

King of Hanthawaddy between the Arakanese (Rakhines).

Mong Saw Mon, having in mind a strategically secure capital shifted his capital to a more geographically advantageous site at Mrauk-U.

DHANYAWADDY

Dhanyawaddy (Lat. 20° 52' N, Long. 93° 3' E) is located 6 miles east of the Kaladan river and about 16 miles north of Vesali and some 21 miles north of Mrauk - U. Chroniclers cite that three cities by the name of Dhanyawaddy existed in Arakanese (Rakhines) history between 3325 BC and 788 AD. Dr. E. H. Johnston however, after deciphering Anada Candra inscription of Shitethaung Temple, dated the founding of the Vesali as 350 AD. Dr Sircar of the Indian Archaeological Survey also agrees with Dr Johnson in differing from the local chronicles, and he has suggested the date of the founding of Vesali to be 370 AD. If we are to accept these dates, then Dhanyawaddy was the capital of Rakhine up to 350 or 370 AD. Today only the site of Dhanyawaddy the Third remains.

The city was built on the flood plains of Kaladan valley. The palace site, parts of the city wall and some of the moats still remain in ruins. The city wall, as in other old cities, is found to run almost circular around a two square-mile area. The palace city is encircled by a double wall and a moat.

* *Lawkathara Pyo* was composed in the year between (AD 1333-1343) during the reign of King Mong Htee (AD 1283-1389).



Aerial view of Dhanyawaddy



MAHAMUNI SHRINE

Mahamuni Shrine stands on a 30-ft high hill north of the palace site. Known as Sirigutta hill, this was the original resting place of the Mahamuni until the King Bodaw Phaya carried the image off to Amarapura in 1785.

The precincts are surrounded by a four-sided wall, each side roughly 600ft long. The northern stairway, out of the four, is essentially built of ancient stone walls. The shrine within its establishment was rebuilt many times. The present steel structure was constructed in 1900. The bigger - than - life image in the present perfumed Mahamuni chamber is a bronze replica of the Mahamuni at Mandalay donated by U Ray Gyaw Thu. A 4' 4" high

gilt image is flanked by two smaller ones on the nearby pedestal.

For centuries, people regarded the Mahamuni Image and the shrine with sacred devotion and religious awe, making a legend to grow - the legend being that of the Great Teacher's arrival at Arakan (Rakhine). *Sappadanapakarana* - a palm leaf manuscript that the Buddha with 500 *Arahats* came to Arakan (Rakhine) by aerial journey, since that was the means of transportation they adopted. While sojourning in Dhanyawaddy, during Canda-Thuriya's rule in 554 B. C, the Blessed One complied with the king's request for permission of casting an image of the Teacher. The king as well as his subjects offered 'nine - kuti'

worth of precious metal and in the presence of Buddha, Mahamuni - - the exact likeness of the Buddha was cast. In a 15th century *Aye chonn* verse by Adoo Mong Nyo the casting of the image is described thus:

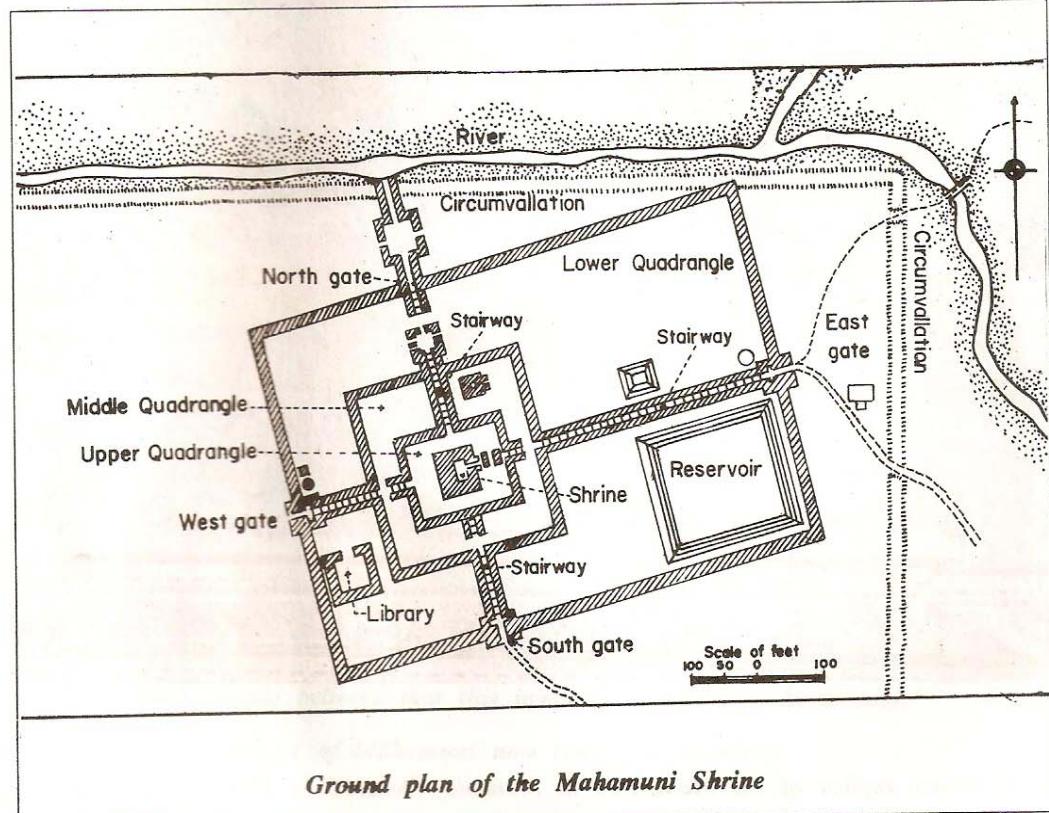
*By the help of Visukarma
The divine creative genius
It was wrought -
The present Mahamuni,
When it could not be done
With his hollow of the hand
The Master gave
Exactly seven times
The precious metals,
"With the warmth of His bosom"
And behold*

The likeness of

*The Master appeared
To be revered by
Brahma, Devas and men
The gift of the purest
Of all hearts.*

In the Mahamuni - casting - verse of the early 19th century it is also written:

*When they could not
With nine precious metals
Cast it:
The Blessed One
Put the warmth of His bosom
And seven times with
The hollow of His hands*





A bronze replica of the Mahamuni at Mandalay donated by U Ray Gyaw Thu



A 4' 4" high gilt image flanked by two smaller ones on the nearby pedestal. People believed that this image is supposed to be a model image of Mahamuni now resting at Mandalay.

*He offered the metals
And the Image with
The Lord's likeness
Animated, only to be
Forbidden
To rest there
As the sacred - most object
Among the sons of men.*

After casting Mahamuni, King Canda Thuriya cast two other images from the same stock of noble metal. Afterwards 33 smaller likeness of the Mahamuni and countless Mahagyan (lit. left - over) images were also cast by the King.

Starting from the time of the casting of the Mahamuni, the Mahamuni and Sirigutta Hill became the centre - piece of Rakhine faith. The image and the hill became an integrated institution. A magnificent shrine was built during Suriya Citra's rule (79 - 115A.D). After the 50th year of his rule Dven Candra of Vesali twice rebuilt the shrine. He also built the perfumed chamber with bricks and donated a ruby - studded gold crown for the Image. During the rule of the son of Dven Candra a richly ornamented stone pedestal was installed. Besides, the shrine was roofed with brass sheets. After completion of the renovation works, the monks from Sri Lanka and other neighbouring countries were invited to the inauguration ceremony.

Deva figures like the Yeksa General Panada, some receiving sermons and others guarding the holy precincts, were erected around the shrine about 5th century A. D. Cula Taing Candra, the last Vesali monarch, dug ponds for the pilgrims at the western part and many times restored the shrine.

In time, the Mahamuni became renowned and pilgrims from far - off destinations like Sri Lanka and Indo-China paid regular visits. The Anandamadhaba monastery as stated in the Ananda Candra Inscription was probably situated on this holy ground.

At the end of the Vesali period King Anawrahta (also known as Aniruddha, 1044 - 1077) renovated the shrine and an elaborately ornamented graduated turret above the prayer hall was credited to him.

King Ah-thaung -khaya (Asankhya, 1068 - 76), of Pyinsa is also accredited for stone stair - cases roofed with graduated turrets (the northern approach still preserves the old masonry) and also for restoration of the shrine.

In two abortive campaigns, Anawrahta Min Saw and Alaung Sethu from Bagan, attempted to carry off the Mahamuni Image to their capital.

The year 1103 proved to be the worst hour in the history of Mahamuni, since the Image was lost in hiding. Only when King

Datharaza came to the throne (1123 - 39) was the Image discovered and lesser kings and lords were given the responsibility for its upkeep. A highway was also constructed from his capital city of Parein to the Mahamuni. He also took precautionary measures against any future mis-adventure of the shrine.

King Mong Saw Mon, the founding father of Mrauk-U, renovated the Mahamuni simultaneously with that of his capital. His younger brother, Mong Khari, deposited the whole set of *Tipitaka* brought from Sri Lanka in the *Pitaka* library he had built in the precincts of the shrine. From then on, the Mahamuni and its environs grew up as the focal point of Buddhist learning. The Mrauk-U kings throughout their reign maintained the shrine as the most sacred nurturing ground of Rakhine Buddhist faith. Thiri Thuriya Mong (Canda Thuriya Dahmmaraza) built numerous monasteries about this responsibility of the ordination of 1,000 monks every year.

King Naradhipati had the *Yattara* bell cast and placed in the platform of Mahamuni Shrine in 1734. The magical formulas and numbered squares make it the rarest of its kind in the world. The bell inscriptions in Pali, Rakhine and Sanskrit were used to ward off and work magical spells upon any invading troops. Details of the procedure were inscribed on the bell. This bell was lost in 1950 and

never recovered. When the building was ravaged by an earthquake in 1761, King Abhayamaharaza ordered his younger brother to rebuild the shrine.

Every Rakhine king had to deposit one hundred silver coins bearing his name into a Vasundhari hole on the platform during his coronation. He also had to build a small model of his palace in the precincts and observed prolonged fast there. Until 1785 when the Great Image was carried off to Amarapura the holy precincts were ever bustling with pilgrims and monastic schools activities.

Afterwards, for 82 years the shrine was lost to the memory of men till a Shan devotee, Maung Shwe Hmung, came and restored it to a state worth visiting. U Ray Gyaw Thu built the present structure in 1900 and the present Great Image, cast.

Many deva figures had to be shifted elsewhere. The Hanuman deva at the south - east corner of the shrine is the Chief of all 112 guardian deities of Rakhine. The head - washing pond lies at the eastern part of the precincts. At the foothills of Oukpung - daung, about a mile to the east, there are other deva figures to be found.

On the eve of the Rakhine New Year (mid - April) the shrine wears a festive smile - - pilgrims with gala dresses bustle in and out of the serenity of the shrine.



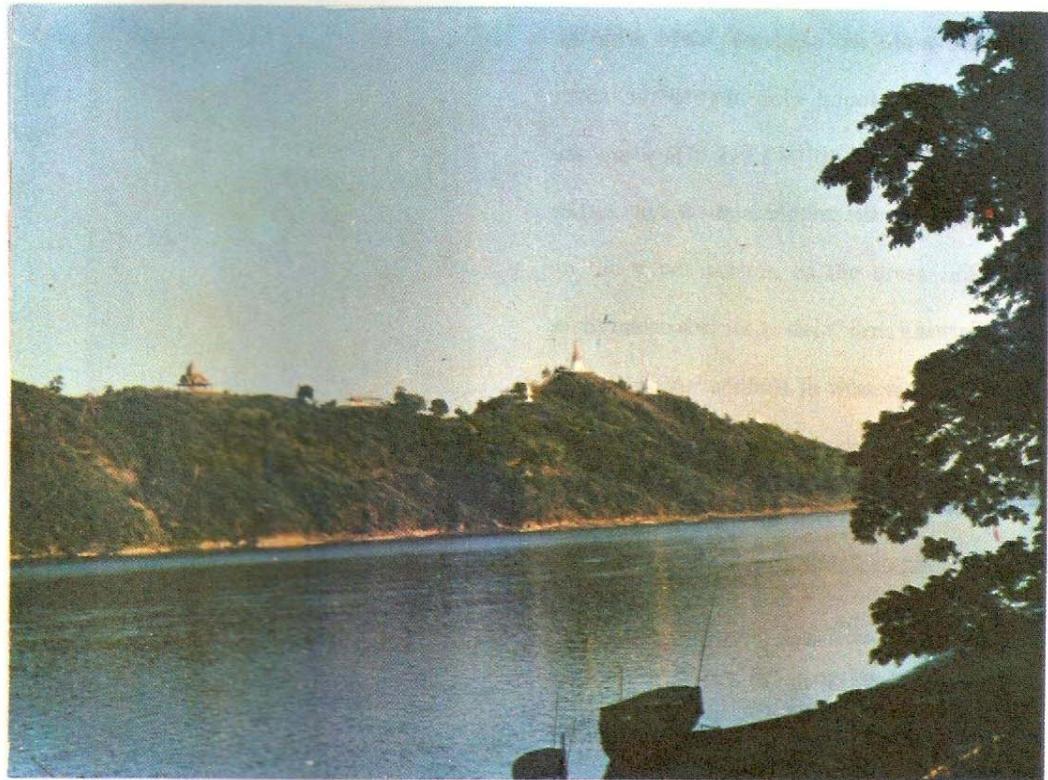
Naga King of Mahamuni



Yeksa General Panada



Legible inscription of Yeksa General



SALAGIRI HILL

Five miles west of Mahamuni lies Kyauktaw Pagoda on top of Kyauktaw Hill erected by a queen of the Laungret dynasty (1237 - 1401 AD). Within its precincts, an ancient stone inscription in the Nagari character was discovered by Dr. Forchhammer. Known as Salagiri, this hill was where the Great Teacher came to Rakhine some two thousand and five hundred years ago. Standing on this hill the Buddha was said to have pointed out to his disciples the place where he had spent his earlier births. The hill studded with pagodas offer a

horizon-sweeping view of the rice plains of Dhanyawaddy.

RELIEF SCULPTURES FOUND ON THE SALAGIRI HILL

Somewhere from the eastern part of this hill a stone image in *Dhamma-cakra mudra*, now kept in the Mrauk-U Museum, was found earlier in 1923. This relief sculpture found on the Salagiri Hill representing Buddha preaching King Canda Thuriya (slab. A) belongs to 5th century AD. This is the period of the famous Candra dynasty mentioned in Ananda Candra

inscription of Shitethaung Temple, Mrauk-U.

Five more red sandstone slabs with the carvings were found close by to the south of this Salagiri Hill in 1986. They are the same type as the single slab found earlier in 1923.

Carving of slab (1) represented a *Bhumisparsa mudra* of Buddha which was the meaning of Maras attack and Bodhisattva's Enlightenment.

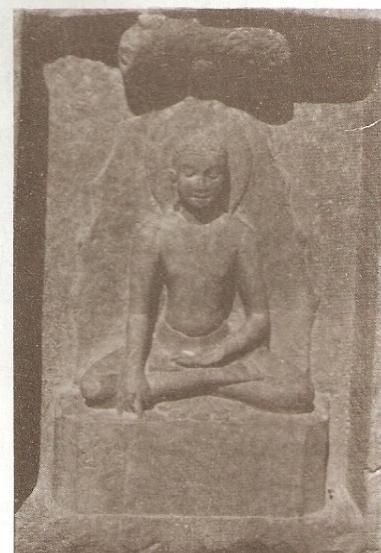
Carving of slab (2) represented a *Karana mudra* of Buddha.

Carvings of slab (3) depicted one of the scenes from the life story of the Lord Buddha. The two deers at Buddha's feet were the symbol of the deer park and the two figures near them represented UPathita, Thariputra designate, who was being absorbed in the *Ye Dhamma* verse recited by Attihizi Mahahtero, the youngest of Buddha's five disciples in front of the Blessed One in *Dhammadakra mudra*.

Carving of slab (4) represented the Lord Buddha lay down on a couch spread between two Sala trees by Ananda. He lay on his right side like a lion with one leg placed on the other. The trees burst into blossoms although



(A)



(1)



(2)



(3)



(4)



(5)

it was not the flowering season and the spirits hovered round the bed. It was a mudra of *Mahaparinirvana*.

The slab (5) carries the sculpture of a noble man whose headdresses and decorations in the upper portion of the dress itself bear strong resemblance to the Canda Thuriya figure carved in the slab (A). This sculpture may therefore be assumed as the figure of King Canda Thuriya of Dhanyawaddy, who was the patron donor of the Great Mahamuni Image.

The newly - found slabs are now kept under the custody of the Mahamuni Trustee Committee.

KYAUKTAW

On the other side of the Kalandan river, across the Salagiri - hill Pagoda, there lies the calm town of Kyauktaw. An old stone pillar inscription and many other old artifacts can be seen in the monasteries of the town. Sittwe lies 75 miles downstream from this place.



Aerial view of Vesali

VESALI

The old city of Vesali (Lat. 20° 40' N, Long. 93° 9' E) lies five miles north of Mrauk-U. The 8th century Ananda Candra pillar inscription (originally from Vesali), now preserved at Shitethaung, contains a verse describing King Dven Candra to be the founding father of this city that could well laugh at the beauty of the home of celestial beings. The monolith also records about 20 kings who ruled between 4th and 8th centuries AD. Vesali thrived with trade and commerce. Gold and silver coins of five denominations were used. Earlier coins had only the king's seal but later on the author-king's names were also stamped. Coins bearing the names of ten different kings have so far been found. Vesali coins are stamped with a sitting bull on obverse side and the crown flanked by two *thazin* orchid stalks on the reverse. Vesali actually served as an in between sea - port half - way across India and Myanmar. People of Indian descent slowly migrated to the city and with great efforts built a civilization that bear the name of Vesali up to this day. The abundant findings of inscribed *Ye Dhamma* verse, which is considered as the essence of Theravadin spirit, in nooks and corners of Rakhine bears testimony to the fact that Buddhism flourished to an utmost degree in Vesali. The Vesali folk built pagodas, stupas and temples.

They cast or carved Buddha images. They established illustrious Buddhist monasteries. They donated lands, copied old treatises. Pali and Sanskrit were officially used and widely learnt. The Ananda Candra pillar, stone inscriptions, copper plate land grants, and bell inscriptions bear testimony to this heritage. Besides the prevailing faith of Buddhism, Brahminism and Mahayanic practices also co-existed.

Entering from the south of Vesali one encounters the Abaungdaw moat first. Just on top of the 510 ft high mount bordering the moat, Thaung gyatt-taw is to be found parched. Thaunggyattaw or Frontlet relic pagoda houses three old stone images in its prayer hall. From here a panoramic view of Vesali can be had.

The old palace city wall encompassing an area of 2.7 square miles forming an oval shape can still be traced easily. Pibaungrong village lying west of it served as the outer city. The palace site situated in the centre of the palace city, serves today as the settlement grounds of Waythali village. Brick rubbles giving hints to what it once was adjacent to the eastern arm of the palace city is Lak Khatt Gung or loom batten hillock where some Vesali period artefacts from nearby are displayed. This believed to be the original site of the Ananda Candra pillar now preserved at Shitethaung.

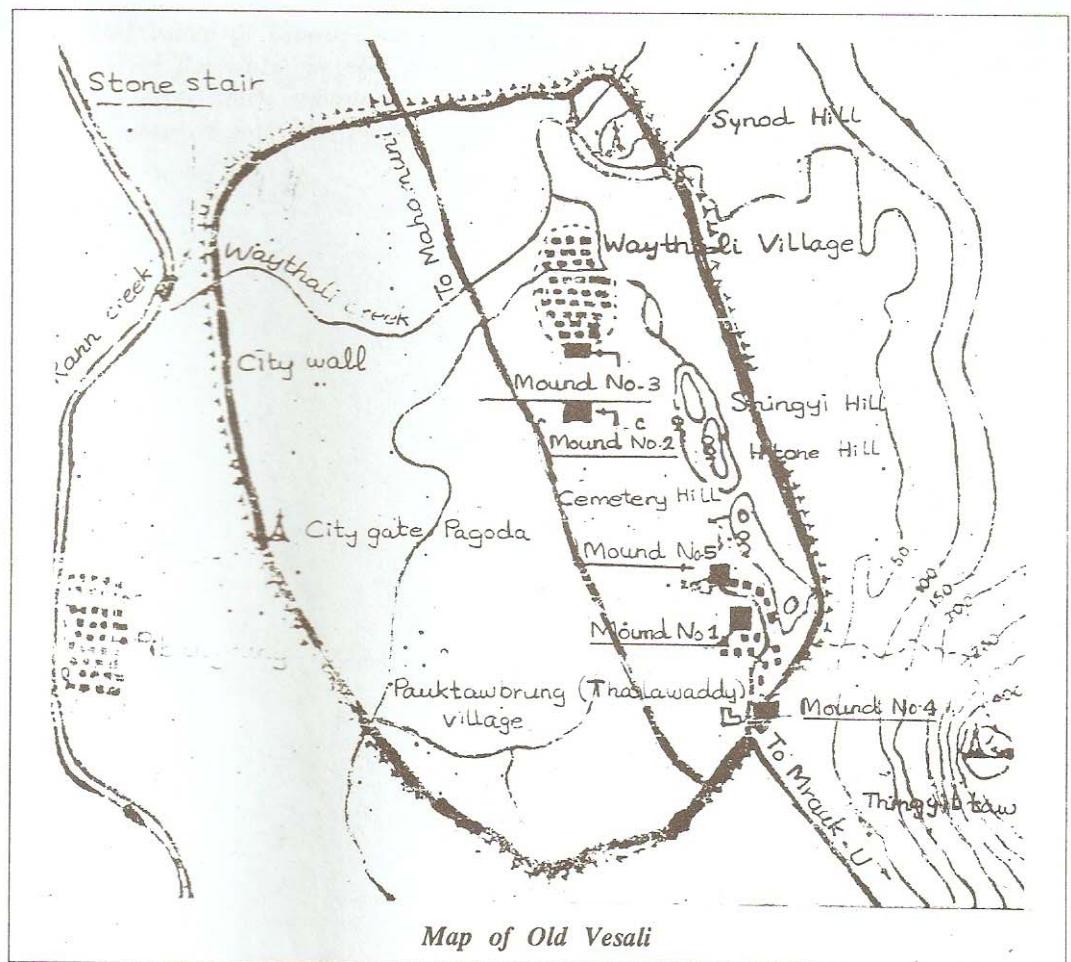


THE GREAT IMAGE OF VESALI & BUDDHIST SYNOD HILL

The 17 - ft high Great Image of Vesali, carved of a single block of sandstone, rests on a hill half a mile north of the palace city. It was built in 327AD, the same year that Vesali was established. Lying east to the Great Buddha is the 70ft high *Sanghayana* or Buddhist synod

hill. A *Sanghayana* was held by the combined efforts of one thousand Sri Lankan monks and another one thousand Arakanese monks during Thiri Dhamma Wizaya's rule in 638AD.

The Crown Princes mansion lies to the north of the palace. Close to the western Palace City wall on the Rann-chaung tributary stood the stone piers that helped earn the name of the Stone Pier City.

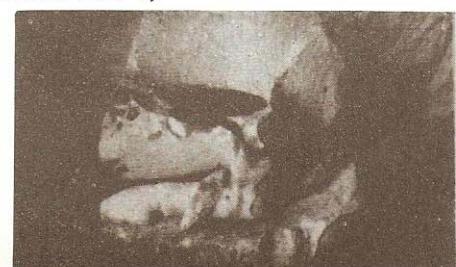


VESALI EXCAVATION

The old City of Vesali was excavated by the Archaeological Department of the Union of Myanmar from 1980 to 1984. The excavated sites yielded part of a religious institution (mound No. 1), a 70' 50' hall of a building (mound No. 3), part of a city wall and a stone inscription (mound No. 4) and a 70' 50' interior hall of a building outlined by sima pillars (mound No - 5). This last one may be considered as the oldest sima hall to be found in Rakhine. Mounds (2) and (3) are near Waythali while the rest are to be found within Thallawaddy village, south to it.



Exposed structure (70' X 60' hall of a building) (mound No. 2)



A fragment of a back portion stone figure of a sitting bull (mound No. 3)

A fertiled valley of Lemro River where cities like Pyinsa, Parein, Nareinsara Taungoo and Laungret flourished for 600 years and distant view of Rakhine Roma Range serving as a back drop which separated Rakhine State from Myanmar proper. (This scenic view was photographed from the top of Laungret Taungmaw Hill.)





A 6th century stone inscription inscribed with YeDhamma verse (mound No. 4)



70' X 50' interior hall of a building outlined by sima pillar (mound No. 5)

SHONG - GYAW SHRINE

Shoung - gyaw Shrine, situated by Thirichaung creek, an hour's walk west of Vesali, is no less famous than the Mahamuni. The present image in this shrine was cast in 1924 to replace the original one believed to possess the likeness of Mahamuni, the one carried off to Amarapura. Close to the southern part of the Shrine dismembered pieces of a mericulously - carved stone pedestal can be found on a mound.

NOTABLE ARTEFACTS

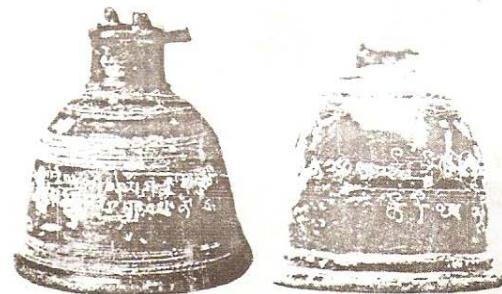
Some notable artefacts obtained in this ancient land are :



G Maniature bronze cati of Tharlarwaddy Village



E



F

- (a) The Fat Monk image
- (b) A table of auspicious symbols and a lustration pot.
- (c) Dedicatory inscriptions of Niti Candra
- (d) Dedicatory inscriptions of Vira Candra.
- (e) A copper plate land grant
- (f) Inscribed bronze bells (1 & 2)
- (g) A ceti dedicatory (ancient miniature bronze "ceti" of Vesali)
- (h) Ancient bronze lamps

- (i) Gold necklace
- (j) Gold coins of Vesali (see page 52)
- (k) Silver coins of Vesali (see page 53)
- (l) Bronze Buddha images (crowned and uncrowned)



Artefacts (a), (b), (c), (d) are preserved in Mrauk -U Museum.

Artefacts (e) was kept under the custody of Archaeological Department in Yangon.

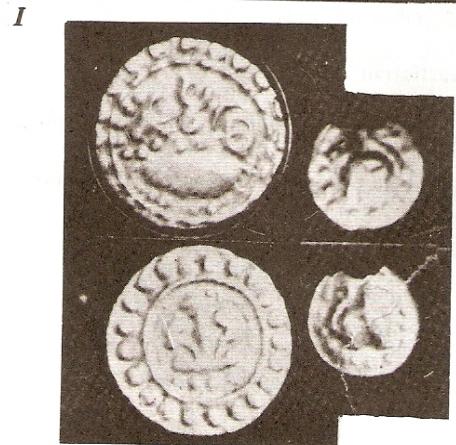
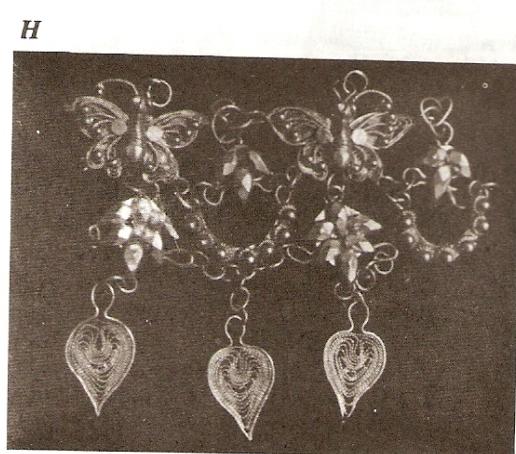
Artefacts (f1) is preserved in Sittwe Buddha Museum.

Artefacts (f2) & (h) are preserved by the relatives of the late U San Shwe Bu (Hon. Archaeologist) in Yangon.

Artefacts (g) is now preserved in Tharlarwaddy Village Monastery.

Artefacts (i) & (j) are now kept by U Kaung San Kyaw, a gold smith of Mrauk-U.

Artefacts (l) are preserved in Mrauk-U Archeological Museum and Sittwe Buddha Museum.



J

LEMRO DYNASTY

Dynasties that follow the Candra kings chose their capitals by the river Lemro. The four cities of Pyinsa, Parein, Nareinsara Taungoo and Laungret came one after another. The transfer was done most probably owing to the shiftless course of the Lemro currents. Anawrahta and his grandson Alaungsithu of Bagan empire made two unsuccessful attempts to carry off the Mahamuni Image during this time.

LAUNGRET

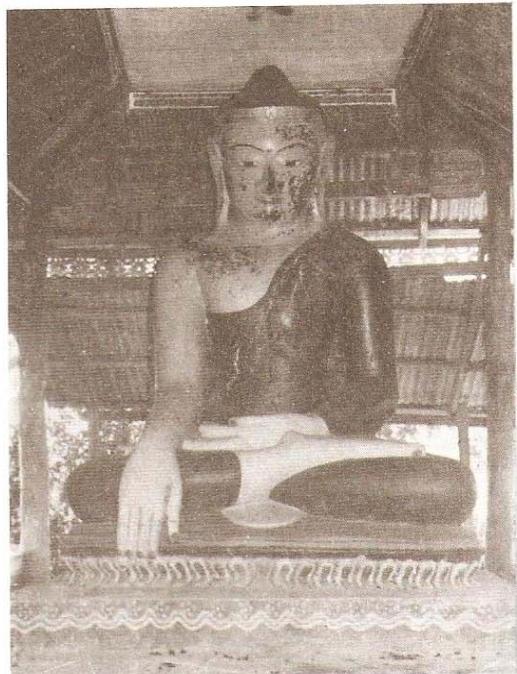
By the Lemro river, 5 miles east of Mrauk-U, City of Laungret flourished from 1250 to 1430 under 17 kings. Mong Htee happened to be the longest - living and the most prominent ruler of this period. Merely seven when he ascended the throne in 1283, his legendary uprightness in making and following the law is still remembered by his people. Internal strife and the power play of invading Inwa and Hanthawaddy troops drew the last days of Laungret into chaos.

LAUNGRET TAUNGMAW INSCRIPTION

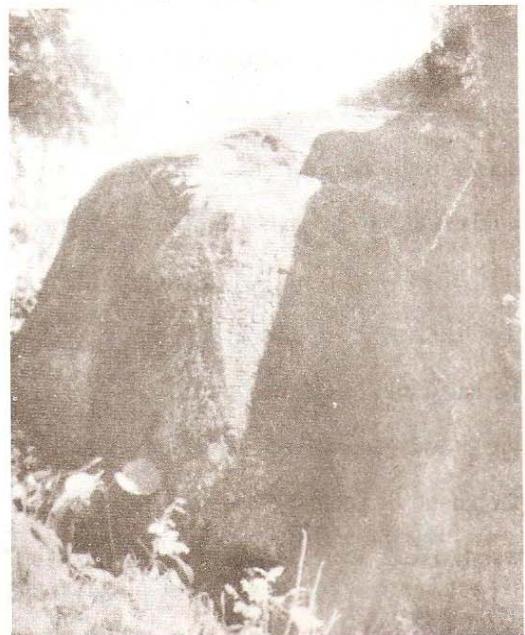
The old palace wall (half a mile long, 1,000 ft wide and 20 ft high) was washed away by the mighty Lemro currents by the turn of the century. Today scarcely anything except the Laungret Taung-maw hill stone inscription (30' long 20' high) which throw light on the deeds of merit of the Lemro Kings is left of the period.

TISSA - PHARA

North of Laungret Taungmaw, Pharabaung and Tissa Phara Temple lie at Nangya village.



The 2' 9" Tissa Phara stone image of King Mong - Htee was built in the line of the Lemro period iconographic style. One - line inscription on the image cushion (asana) (seat) accounts the land grant of the meritorious king (1330). A little further west stands Mayrung Phara of King Datharaza.



Laungret Taungmaw inscription

PAREIN

ANCIENT CITIES

North of Laungret lies the old city of Parein. Twelve kings came to its throne between 1103 and 1160. Only vanishing trails of King Kawlia's palace site and Pah-ree and Nah-ree Pagodas remain as silent testimonies to the existence of the splendorous city.

PYINSA

Pyinsa (818 - 1103) is located to the east of Mrauk-U. Almost nothing remains of this old city except some one hundred odd ponds in the northern part. Across the Lemro, opposite Pyinsa Nareinsara Toungoo is said to have flourished between 1160 and 1250. The city flourished before Laungret appeared on the scene.

MAHAHTI PAGODA

Three miles west of Laungret, King Kawlia built Mahahti Pagoda. Maha-hti or Great Monk (Mahahtero or the Buddha himself) Pagoda was built to mark the victory over the lesser kings and lord and in decentralizing their power in order to establish a Greater Rakhine. The present image was newly built after the original red sandstone image had been destroyed by the downpour English shells upon the Myanmer troops heltered in the temple, in the first Anglo-Myanmar War (1824-26).



STATUETTE OF NANGYA

At Nangya Village Monastery, south of Tissa Phara, a stone statuette of Nangya (grandfather of Mong Htee) can be seen. The king stands with clasped hands with a halo behind a distinctly dressed hair. Chroniclers described this king as a tyrant who lost his life at the hands of assassins at the very temple he had built adjacent to this monastery. The image was transferred here from a site, at the south-eastern part of the village which was washed away by the Lemro, some 40 years ago.

CROCODILE INSCRIPTION

Popularly known as Crocodile Inscription the name of the inscription took its name from the crocodile shape of the stone Kawlia - sara inscription is carved on a slope of a small hillock south of Mahahti. This land grant was given in 1356.

UTUTHAMA GODDESS

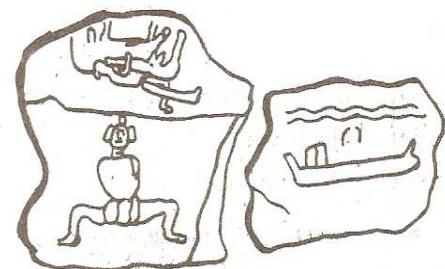
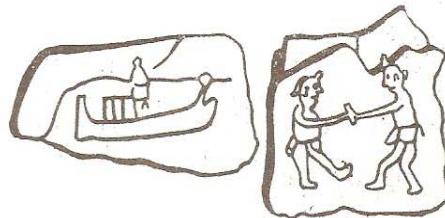
Bawrawzee village lies south to Mahahti. Crossing the creek there one comes to the temple of Ututhama goddess. Ututhama is the



Rakhine goddess of seasons ceremonially worshipped when the king conducted the ploughing ceremony at the onset of the rainy season. The goddess is 6 ft 4 in high. A stone inscription, 3 miles south - west of the temple, record a land grant of 10 *shaing* (64 acres) for the upkeep of the temple.

At Pahdaw where the inscription can be found, one may inspect one of the eight one - line sketches on stone slabs depicting

the victory celebrations of the local inhabitants over foreign invaders. The crude strokes make one to think of an ancient drawing style.



KATTAW THEIN

Four miles south of Ututhama, there is the ruined Kattaw Thein ordination hall. Forchhammer recorded about the exquisite



carvings on the gateway of this stone monument. The elaborate carvings on one of the stone pieces found here can be seen at Mrauk-U Museum now.

Buddhism in Rakhine

Two thousand five hundred years have passed since the time of *Parinirvana* of Gautama Buddha. Throughout the centuries, ever since the introducing of Buddhism up to the present time, Rakhines professed Buddhism without break.

The present - day Buddhism in Rakhine is the Theravada Buddhism using the Pali canon of *Tripiṭaka* which are *Vinaya* (conduct), *Sutta* (Sermon) and *Abhidhamma* (a mixture of metaphysics, psychology and mind development) Pitakas.

The Buddhists here worship *caityas* and stupas. They believe that one can acquire great merit by building and decorating them. The Buddha images are also worshipped after glorifying by conducting a ceremony called *Anekasa*, that is recitation by a number of monks surrounding the image.

The people worship these *caityas*, stupas and Buddha images by offering flowers, food, incense, light and prayers. They believe these acts to be meritorious. They believe in the idea of the transfer of merit. That is, by making gift one can acquire religious merits and one can also transfer such merits to one's near and dear ones or their welfare and happiness by performing meritorious deeds like offering alms and the four necessities to the *Sanghas* and giving charities to the poor and the needy, and doing good deeds personally or in words or in thoughts, one gains merit and will go to devas abode after death. Where as by doing evil deeds or getting involved in evil

acts personally or in words or in thoughts, one falls into downward state of existence, a state of suffering or even to the abyss of hell such as *Rauruwa*, *Avici* etc.,..after death.

They believe in the three ways to salvation, i. e., the Arahatship, the Pratyakabuddhahood and the supreme Buddhahood. The lay people strive for Arahatship as the way to Nirvana. They accept the idea that the universe is cyclic and that they live in a Buddha cycle called Bhadrakaipa and are expecting the coming of the fifth Buddha, Maitreya.

There are many members of the Buddhist Order, that is, the monks (*Sangha*) who wear yellow robes and strictly observe the *Vinaya Pitaka*. They have given up all the worldly pleasures and lived a pure life striving to attain Nirvana.

The lay people have noviciating ceremonies for boys who spend sometimes, usually a week or more in a monastery under the guidance of revered abbot to experience the life of the monkhood. During his stay in the monastery as a monk, the boy learns for himself the religion of his parents, the abbot guiding him of course. If he likes the life of a monk and wants to forego the worldly pleasures, he can become a monk for life. But he will be qualified for full membership of the Order only after attaining the age of twenty. If not this ceremony can be taken as a preparation for adult life. In Rakhine State, unlike Myanmar proper, noviciating of a boy is done only when the boy reaches an age when he can

understand and assimilate Buddha's teaching.

Especially during the period of *Wasoe* (Buddhist lent which falls during rainy season), people are accustomed to keep sabbath taking five, eight, nine or ten precepts. People in more advance stage of piousness meditate to free themselves from ten "fetters", i.e. *Samyojana*.

Such are the beliefs and practices of present day Buddhists of Rakhine State. The same is true for the past centuries.

One can travel to Rakhine and see for oneself numerous *caityas* (pagodas), stupas and innumerable Buddha images built and made by the king of these dynasties. Especially the town of Mrauk -U (former Mrauk -U City), being the last of the Rakhine capitals, is rich in these religious edifices and images.

Miniature stupas, miniature *caityas*, bronze bells, bronze lamps and many types of bronze Buddha images, crowned and uncrowned were obtained from the relic chambers of the old ruined *caityas* and stupas. They belong to the period of Dhanyawaddy and Vesali.

When did Buddhism first introduced into Rakhine? And what type of Buddhism was that?

According to tradition and our historical annals, Buddhism was introduced into Rakhine during the life-time of Buddha himself. Keeping tradition part, let us search for concrete evidences which will give of Buddhism introduced.

We have found one Fat Monk image with a line of inscription in Brahmi script used about the beginning of the Christian era. This Fat Monk, *Saccakaparibajaka*, was related to an incident in Buddha's life. Images of Buddha were also found together with this image.

As there were no inscriptions nor dates inscribed on them, it is difficult to assign them to the same period as the Fat Monk.

Apart from this image we can search for more concrete evidences. We may take the miniature stone stupas with *Ye Dharma* verses on them, the stones with *Ye Dharma* verses fallen out of the ruined stupas or *caityas*, and inscription found on one of the Mahamuni sculptures as the solid evidence for dating the upper limit of the introduction of Buddhism in Arakan (Rakhine). The dating can be done palaeographically and these writing can be assigned to some time about the 4th or the 5th century A.D.

The *Ye Dharma* verse reveals the cream of the teaching of the Buddha. It is very clear that the people who made these stupas and who inscribed the *Ye Dharma* verses for the posterity professed the type of Buddhism based on the teaching of the Buddha and not on the personality of the Buddha. Again, the word *mahasramana* in the verse means the Great Monk. By using this word, it is clear that the Buddha was referred to as a Great Monk and not as a God. We have seen a *ceti* dedicatory inscription from eighth century Vesali. The inscription mentioned one to purify his own mind to attain Nirvana. The three impurities, *lobba*, *dosa* and *moha* should be discarded revealing that the Buddhism practiced at that time was based on the teachings of Buddha. Therefore, we can definitely say that the Buddhism that flourished during this period was not Tantric Buddhism nor the advanced Mahayana with plenty of Gods and Goddesses. (An abstract from the Buddhist Art of Ancient Arakan.)

Sittwe, the Capital of Rakhine State

The main objective of presenting this book is an attempt to fulfil the needs of fact finders and also to impart a considerable amount of special knowledge to the tourists and visitors to the ancient lands of Mrauk -U and environs where Rakhine's rich heritage is evidenced by many resplendent monuments and pagodas which were constructed and built by powerful Rakhine kings.

It is quite obvious that, Yangon, the capital city of Myanmar, is a starting point of a foreign visitor visiting Mrauk -U, the ancient capital of Rakhine Kingdom. First of all, a tourist should fly to Sittwe by Myanmar Airways. North - West bound plane will take about a few minutes more than an hour to reach Sittwe, the capital of Rakhine State. Before proceeding to Mrauk -U, a tourist should take a halt at Sittwe and enjoy the preliminary taste about the Rakhine culture.

It is natural that one should like to know the back ground history of Sittwe, the place where he currently stationed and may also like to visit the recreation spots, scenic sites and other places of cultural, historical and archaeological interests. For these reasons a brief account of Sittwe and some facts about the places of tourist's interests are discussed here.

Sittwe is a lovely town situated at the junction of the mouth of Kaladan river and Bay of Bengal. Being a sea side place, the climate of Sittwe is moderate. It is lying between East

Longitude 92° 56' and North Latitude 20° 7' and 22° 17'. Rainfall in the year round is not more than 200". Monsoon starts in the last week of May and heavy rainfall months are June, July and August. The best month of the year is November and the best travelling months are November up to February.

CONSTRUCTION OF SITTWE

First Anglo - Myanmar war started in the year 1824 and ended in 1826. In accordance with the Rantapo treaty, Arakan (Rakhine), and Tennessarim (Teninthayi) were annexed by the British and Rakhine became part of India, governed by Chittagong Commissioner. In 1827, British constructed a new town called Akyab (Sittwe) about 40 miles down - stream of Kaladan river from Mrauk -U. In the same year British troops shifted their head quarter from Mrauk-U to Akyab (Sittwe). From then on Akyab (Sittwe) became a Commissioner's head quarter as well as a district head quarter. There is a ridge called Ahgyettaw Kon in the west end of the town. British troops followed the name Ahgyet and later on named the town as Akyab. Rakhine used to call this place as Sittwe, the origin of which is not clear.

Being situated near the natural harbour, Sittwe became an earliest sea - port of Myanmar under the colonial rule. Sittwe also became the largest trading centre and to export surplus rice to the foreign countries especially to India and Europe. The normal flow

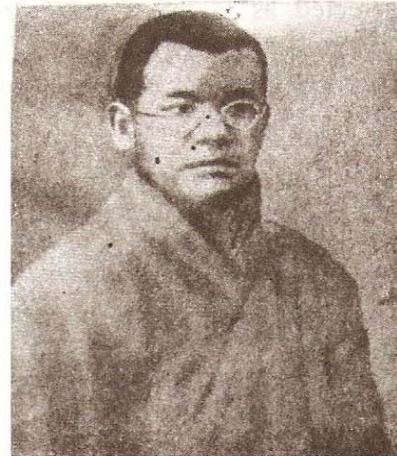
of rice came down to Sittwe from the fertile hinterlands of Kyauktaw, Mrauk-U, Minbya, Pauktaw, Ponnagyun and Rathedaung.

Setrogya, a tributary creek of Kaladan river, lying in the northern end of Sittwe, became a busy rice trading centre. One might notice that all sizes of rice mills owned by natives and foreigners alike were packly erected on either bank of the creek. In the open seasons various kinds of paddy carrying boats and sampans could be seen plying to and fro in the Kaladan river. One could also observe the busy scene of incoming and out - going ocean - going cargo ships both in the inner and outer bars of Sittwe harbour almost every day in pre-war days. But all those rice mills were demolished by the British before they evacuated the town.

Sittwe is also a remarkable place which produced many educated and learned persons. U Ottama, a world known figure, a worthy son of Sittwe, was the one who first instigated politically to arouse the anti-colonial feelings of the people not only in his native land but also in the whole of Myanmar.

Dr. Shwe Zan Aung, a real son of Sittwe, was a man of high calibre who translate the *Abidhammar* into perfect English and tried to enlighten the knowledge of Theravada Buddhism to the Europeans and English-speaking world.

U Mai Aung, a barrister, was also a product of Sittwe. He was elected as President of Y.M.B.A (an embryo of G.C.B.A) in the year 1919. Before he was elected as Home Minister in 1924, he served as Attorney - General



U Ottama



Dr. Shwe Zan Aung



U Mai Aung

and selected as High Court Judge later on in 1922. He was one of the founders of Burma (Myanmar) Research Society.



U San Shwe

U San Shwe, the Cambridge trained educationist who served in the front line of Myanmar education field was also a true son of Sittwe. He was also the one who founded the Adult University in Yangon.



U San Tha Aung

U San Tha Aung, a Harvard trained physicist, was also a son of Sittwe. He was not only well known in science field but also in history and cultural spheres. He wrote many books regard-

ing physics, archaeology, history and culture both in English and vernacular.

Before second world war, Sittwe happened to be the most beautiful sea - port in Myanmar which is the only town situated right at the seabeach. It is really a seaside resort for the natives and foreigners alike.

During the second world war Sittwe was heavily bombed by Allied Forces and the town became totally flat.



Aerial view of Sittwe, showing the town and its surroundings.

Even up to the present day, Sittwe cannot recover from the ravages of the last world war. It is very much unfortunate to say that although the time has lapsed for nearly half a century since the end of the second world war, the present development of the town is still far behind the previous level.

However, State Law and Order Restoration Council takes to develop Sittwe to their level best. It is believed that Sittwe will become a prosperous and attractive city in the not - distant future.



Farkir Point is a must to visit

PLACES TO VISIT

Places like Farkir Point the long sea beach of black sand, Letwai Thalonedaw Datt, Praylone Chantha

Pharagri ; Mahakuthala Kyaungdawgri and Cultural Museum and Library are the places worth visiting.



24.A

'Point' (Sittwe - people call the Farkir Point as 'Point') is a must to visit. It is a lovely recreational spot where one can enjoy breathing fresh sea - breeze. From this Point a tourist can gaze awide panoramic view of Baronga islands on the other side of the Kaladan river and Layshinedaung savage island light-house which was built on a reef at the entrance of the Sittwe harbour. A pointed rocky hill called Waphichat Taung (which looked like a comb clipped over a woman's head) where Mongthagri Shwe Ban, a hero anti-colonialist, was buried, can be seen distinctly from there. Mongthagri Shwe Ban together with his two comrades Daywangri Aung Gyaw Rhi and Mrothugri Aung Kyaw Zan were the first persons to wage rebellion against British rulers just after the annexation. Unfortunately, they were rounded up by the British troops and sentenced them to seven years vigorous imprisonment and jailed in Calcutta prison. In protest of the illtreatment done by the authorities Mongthagri Shwe Ban took a hunger strike for 41 days. Before he died in the prison, he wrote a dying declaration (in verse) with his own blood. In his verse, he tried to arouse his people to follow his path till the country regain her independence. His body

was sent back to Rakhine and buried at the foot of the Waphichat Taung.

Those who are fond of black sand may take an evening stroll along the beach and enjoy glimpse of sun set over the Bay of Bengal in the distant horizon.

Thalonedaw Datt Pagoda is situated in the western end of the town lying over the Ahgyettaw ridge near the north -western corner of the Royal Lake. This pagoda was said to be built by Emperor Asoka. It was called Letwai Thalonedaw Datt because Lord Buddha's left theigh bone relic was enshrined in this pagoda.

Praylone Chantha Phara-gri is situated right in the centre of the town. This is the only place where town people celebrate the annual light festival at the end of Buddhist lent which usually falls in the month of October and November.

For those who have an interest in whatever is ancient may visit to Mahakuthala Kyaungdawgri situated on the main road where many historical bronze miniature Buddha images, crowned and uncrowned with variety of mudras, of different periods are displayed. Mahakyan Image, one of the 33 smaller likeness of Mahamuni cast from the same stock of noble metal, is the most auspicious one to pay



Mahakuthala Kyaungdawgri



Mahakyan Image

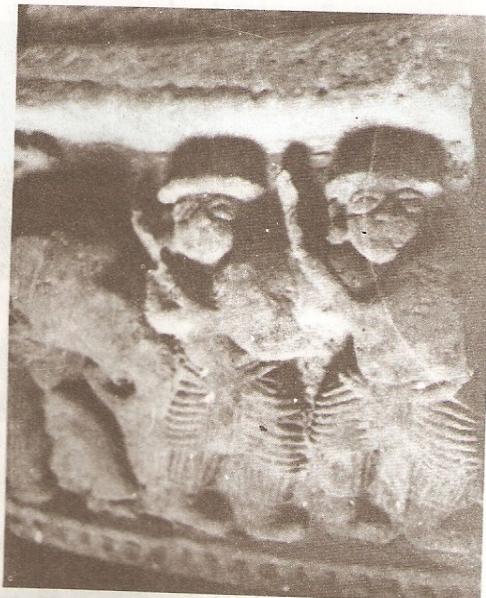


Bronze miniature Buddha images

homage. One can witness several kinds of relics of Arahants and many other ancient artefacts. At present a Buddha museum is constructed on the Mayu Road just opposite to the entrance of the Sittwe Airfield. The construction is sponsored by the government with the intention of preserving all these images and other artifacts now preserved in Mahakuthala, Kyaungdawgri.

Another interesting place to visit is Rakhine State Cultural Museum and Library situated near the gymnasium at Mong Ba Gree Road. One can witness many ancient artefacts, silver coins of different periods and some inscriptions of earlier periods, and other sculptures of medieval time.

After all, Sittwe may be considered as a transit camp between Yangon and



Mrauk -U. By halting a day or two at Sittwe, tourists and visitors may not only get a chance to visit these rare places of interest but also get an advance knowledge of ancient art and culture of Rakhine heritage before visiting Mrauk-U and other ancient sites.

Important Ancient Monuments of Mrauk-U & Environs in Chronological Order

| S.N. | Monuments | Donor | Year of construction | Locality |
|------|--------------------------------------|--|----------------------|-----------------------|
| 1. | Mahamuni | Canda Thuriya | 554 BC | Kyauktaw |
| 2 | The Great Image of Vesali | Dven Candra or Taing Candra | 327 AD | Mrauk-U (Wethali) |
| 3 | Thara Pabbata Pagoda | | Vesali Period | Mrauk-U |
| 4 | Mungaladatt Shwegu | Khetta Thaung | 818 AD | Mrauk-U |
| 5 | Konawang Pagoda | | Lemro Period | Mrauk-U |
| 6 | Pizi Phara | Kawlia | 1123 AD | Mrauk-U |
| 7 | Tissa Phara | Mong Htee | 1330 AD | Mrauk-U (Laungret) |
| 8 | Kyauktaw Zedi | a Queen of Laungret dynasty | 1237-1401 AD | Kyauktaw |
| 9 | Thanthi Kan or Sindhi Khan Mosque | followers of Sultan of Goua | 1428 AD | Mrauk-U |
| 10 | Palace | Mong Saw Mon | 1430 AD | Mrauk-U |
| 11 | Lemyathna Temple | Mong Saw Mon | 1430 AD | Mrauk-U |
| 12 | Wizaya Ranthi Pagoda | Mong Saw Mon | 1430 AD | Mrauk-U |
| 13 | Mukseitdaw Pagoda | Mong Saw Mon | 1430 AD | Mrauk-U |
| 14 | East & West Appendage Pagodas | Mong Saw Mon | 1430-1433 AD | Mrauk-U |
| 15 | Sandarama Monastery | Mong Saw Mon | 1430-1433 AD | Mrauk-U |
| 16 | Shwe Kra Thein | Mong Saw Mon | 1430-1433 AD | Mrauk-U |
| 17 | Shwe Gu Daung Pagoda | Mong Saw Mon | 1430-1433 AD | Mrauk-U |
| 18 | Nyidaw Zedi | Mong Khari | 1430 AD | Mrauk-U |
| 19 | Ratana Sanrway Pagoda | Ba Saw Pru | 1446 AD | Mrauk-U |
| 20 | Ratana Hmankeen Pagoda | Ba Saw Pru | 1447 AD | Mrauk-U |
| 21 | Maha Bodi Shwegu Temple | Ba Saw Pru | 1448 AD | Mrauk-U |
| 22 | Naratsa Phara | Mayor of Naratsa | 1458 AD | Maauk-U |
| 23 | Texilla Pagoda | Ba Saw Pru | 1460 AD | Mrauk-U |
| 24 | Thonegyaik Tasu | King Dawlya | 1482 AD | Mrauk-U |
| 25 | Nyimadaw Phara | Princess Saw Thu Ba the younger sister of Saw Nan Mong Pru | 1482-1492 AD | Mrauk-U |
| 26 | Htuparon Pagoda | Mong Ranaung | 1494 AD | Mrauk-U |
| 27 | Tezarama Pagoda | King Salingathu | 1494 AD | Mrauk-U |
| 28 | Anawma Image | King Salingathu | 1501 AD | Mrauk-U |
| 29 | Phara Nyinaung Pagodas | Mong Saw O | 1515 AD | Mrauk-U |
| 30 | Wuthay Image | King Thazata | 1521 AD | Mrauk-U |
| 31 | Nibbuza Pagodas | King Thazata | 1521 AD | Mrauk-U |
| 32 | Laungbwann-brauk Pagoda | Mong Khaung Raza | 1525 AD | |
| 33 | Thuttawrhay & Thuttawra Pagodas | Mong Khaung Raza | 1525 AD | Mrauk-U |
| 34 | Anndaw Thein | Mong Ba Gree (Mong RazaGee) | 1531 AD (1596AD). | Mrauk-U |
| 35 | Shwedaung Pagoda | Mong Ba Gree | 1531 AD | Mrauk-U |
| 36 | Theingri Shwegu Pagoda | Mong Ba Gree | 1531 AD | Mrauk-U |
| 37 | Shwegugri | Mong Ba Gree | 1531 AD | Mrauk-U |
| 38 | Kalamro Pagoda | Mong Ba Gree | 1531-1553 AD | Mrauk-U |

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| 39 | Shitethaung Temple | Mong Ba Gree | 1536 AD | Mrauk-U |
| 40 | U Mra Wa Pagoda | Mong Ba Gree | 1537 AD | Mrauk-U |
| 41 | Mipharagri Gu | Queen Saw Thandar | 1553 AD | Mrauk-U |
| 42 | Kothaung Temple | Mon Tikkha | 1553 AD | Mrauk-U |
| 43 | Mong Khamoung Temple | Mong Phaloung (Mong Khamoung) | 1571-1593 AD (1612-1693 AD) | Mrauk-U |
| 44 | Khraung Kaik Pitaka Taik | Mong Phaloung | 1571-1593 AD | Mrauk-U |
| 45 | Kyauk Ouk Phara | Mong Phaloung | 1571 AD | Mrauk-U |
| 46 | Ouk Taw Phara | Mong Phaloung | 1571 AD | Mrauk-U |
| 47 | Htukkant Thein Temple | Mong Phaloung | 1571 AD | Mrauk-U |
| 48 | Phara Ouk Temple | Mong phaloung | 1571 AD | Mrauk-U |
| 49 | Pakhan Thein | Mong Raza Gree | 1600 AD | Mrauk-U |
| 50 | Pharabaw Pagoda | Mong Raza Gree | 1603 AD | Mrauk-U |
| 51 | Mong Paung Shwegu Pagoda | Queen Shun Htwe | 1604 AD | Mrauk-U |
| 52 | Ratanabon Pagoda | Mong Khamoung & Queen Shun Htwe | 1612 AD | Mrauk-U |
| 53 | Ratana Prathatt Pagoda | Mong Khamoung | 1612 AD | Mrauk-U |
| 54 | Sakya Manaung Pagoda | Thiri Thudamma Raza | 1629 AD | Mrauk-U |
| 55 | Mong Khaung Shwe Du Pagoda | Queen Natt Shun May | 1622-1638 AD | Mrauk-U |
| 56 | Nan-Oo Image | Queen Natt Shun May | 1622-1638 AD | Mrauk-U |
| 57 | Mmyawdawmu | Queen Natt Shun May | 1622-1638 AD | Mrauk-U |
| 58 | Mrangdawmu | Narapadigri | 1641 AD | Mrauk-U |
| 59 | Htundawmu | Narapadigri | 1641 AD | Mrauk-U |
| 60 | Ratana Manaung Pagoda | Sanda Thudamma Raza | 1652 AD | Mrauk-U |
| 61 | Zina Manaung Pagoda | Sanda Thudamma Raza | 1652 AD | Mrauk-U |
| 62 | Loka Manaung Pagoda | Sanda Thudamma Raza | 1652-1674 AD | Mrauk-U |
| 63 | Mungala Manaung Pagoda | Oggabala | 1685 AD | Mrauk-U |
| 64 | Haridaung Pagoda | Nara Abhaya Raza | 1750 AD | Mrauk-U |

N.B. S.N. 3 - Thara Pabbata was originally built in Vesali period. It was repaired by Mong Khari (1433-59 AD), Mong Ba Gree (1513-1553 AD) and Narapadigri (1638-1645).

S.N. 27 - Tezarama Pagoda was originally built by King Salingathu. It was repaired by Narapadigri in 1635 AD and King Sanda Wizaya in 1730 AD.

S.N. 50 - Pharabaw Pagoda was built by Mong Raza Gree and repaired by Myanmar Governor Mingyi Kyaw Htin in 1786 AD.

GLOSSARY

Abhaya Mudra - A standing figure of Buddha with his right hand raised and the palm turned to the front with fingers directed upwards. The left hand hangs down by the side of the body. It is the posture of protection and is called *Abhaya mudra*. This mudra stands for the assurance of fearless, tranquility and protection given by the Buddha.

Abhiseka Ceremony - e.g. Buddha *Abhiseka Mungala* ceremony for the ceremony of the Buddha *Abhiseka Mungala*, three Chancellors have to invite in advance, five, seven or nine Buddhist monks, venerable of age and renowned for their holiness. These invited monks sit in a circle around the image, their fingers holding the white cloth on which the image reposes. Then they recite in unison the Buddha *Abhiseka* verse, when the recitation ends, the Brahmins blow on their right-volute conches, while the lay musical bands stationed outside the hall produce an outburst of sound marks the conclusion of the Buddha *Abhiseka Mungala Ceremony*.

Abhidhamma - A mixture of metaphysics, psychology and mind development.

Alavaka - A notorious ogre during the life time of Gautama Buddha.

Anekasa - The Buddha images are worshipped after glorifying by conducting a ceremony called *Anekasa*, that is recitation by a number of monks surrounding the image.

Asura - One of the creatures of the nether world.

Avici - Buddhists believe that by performing meritorious deeds like offering alms and four necessaries to the *Sanghas* and giving charities to the poor and the needy and doing good deeds personally or in words or in thoughts, one gains merit and will go to *Devas* abode after death. Whereas by doing evil deeds or getting involved in evil acts personally or in words or in thoughts, one falls into a downward state of existence, a state of suffering or even to the abyss of such as *Rauruwa*, *Avici* etc., after death.

Arahant - Buddhists believe in three ways to salvation, i.e., the *Arahantship*, the *Pratyekabudhahood* and the supreme *Budhahood*. The one who attained *Arahantship* is called *Arahant*.

Arahantship - The *Arahantship* is one of the three ways to salvation of a Buddhist. The lay people strive for *Arahantship* (i.e. to attain perfect knowledge) as the way to Nirvana.

Bay Ngara - five hundred ducks.

Bhumisparsa Mudra - In this mudra, the left hand rests on the lap with palm upward and the right palm down, resting on the right knee and touching the seat or ground below.

This mudra illustrates the story of Buddha calling the earth as his witness for testifying to his attainment of perfect knowledge and enlightenment. The representation of the enlightenment or *Sambodhi* and the incidents connected with it, form the favourite themes with the Buddhist artists of all schools. According to the wellknown story of the Blessed-One's life, he called on the earth-goddess *Prithivi* or *Vasumdhari* to come and be the witness of his perfect knowledge by touching the earth. This mudra indicates the moment when he ceased to be a Bodhisattva and became Buddha. He did this because Mara, the Evil One, while attacking the Blessed One with his fourfold army, challenged him to do it by saying that there was no body near at hand to witness his attainment of perfect knowledge and enlightenment.

Brahma - Supreme being, - creator of Universe.

Brahmin - Member of the highest Hindu caste in India.

Brahminism - Religion of Brahmins

Brahmi Script - Script used around the beginning of Christian era in India.

Buddha - Blessed One - the one who attained enlightenment.

Buddhism - The teaching of Lord Buddha the way to attain Nirvana.

Byala - The mythological animal of the Rakhines- having four legs, smiling face, beautiful girdle of hair around the neck, and a beautiful tail is considered as a symbol of peace and prosperity.

The onlookers always derive pleasure from the ever-smiling looks of the animal.

As an auspicious symbol the figure of *byala* can be found erected near the pagodas.

Byagghapala Mudra - The Buddha holding the tiger in his right fist depicting the Jataka tale of Byagghapala Mahanthero who being Arahant did not suffer though he was devoured by the tiger for its piecemeal.

Chakras - Wheels

Catulokapala - Four guardian deities of Universe

Ceti - See Pagoda.

Chattr - Umbrella or decorated top of a pagoda.

Christ - The Anointed name given to Jesus.

Christian - One who believes in the religion of Christ, (a follower of Christ.)

Church - a building set apart for public worship.

Cityas - See Pagoda.

Devas - Spirit beings

Dhamma - Pali word for Buddhist teachings

Dharma - Dhamma in Sanskrit

Dharmacakra Mudra - This pose symbolizes the first preaching of the law by Buddha at Sarnath. Buddha preached his first sermon at the out-skirt of Benares City in a park then known as Deer Park. This place is now called Sarnath.

Indian images of the Buddha in Dharmacakra Mudra from the Gupta period onward have the left hand placed near the heart with the tips of the middle finger and the thumb joined together. The palm of the hand turned towards the heart. In the case of the right hand the tips of the thumb and the forefingers are made to touch each other, so as to form a circle, the other fingers are kept open.

Dosa - Hate (one of the three impurities of mind i.e. *lobba*, *dosa* and *moha*)

Ghata - A Pali Verse e.g. *Ye Dhamma hetu Pabhava*.

Gautama Buddha - Gautama is the fourth Buddha who attained enlightenment.

Hindu - A member of any of the races of Hindustan in India. A believer in a form of Hinduism.

Hti - Umbrella or a decorated cone shaped at the top of a pagoda.

Jataka - Traditional tales from the Buddha's life, generally referred to as the 550 Jataka.

Lobba - Greed (one of the three impurities of mind *lobba*, *dosa* and *moha*)

Longyi - Undergarment worn by Myanmar ladies and gentlemen.

Mahayana - The great vehicle- (Believer in the doctrine of Bodhisattha an off shoot of Buddhism)

Mara - The Evil One; the Tempter

Mandaing - Centre or middle point of anything or nucleus or principal.

Mandala - Centre or middle point of anything or nucleus or principal.

Naga - Legendary snake

Nats - Guardian spirit being

Nirvana - Extinction, departure from craving, the final bliss.

Pagoda - a solid hemispherical structure worshipped by Buddhist as representing Lord Buddha *Maha Parinirvana*.

Pahtans Pagoda - The name of the pagoda representing 24 verses of *Pahtans* and each verse represented by a statue of Buddha.

Pali - An ancient language spoken in northern India during the time of Lord Buddha and *Tripiṭaka* text was written in Pali.

Pantein - Gold Smith.

Pitakas - Three Canons of Buddhist scripture. (*Vinaya*, *Sutta*, and *Abhidhamma*)

Pratyeka Buddha - (individual Buddha) is a person who realizes Nirvana alone by himself at a time when there is no *Sammasambuddha* in the world. He also renders service to others, but in a limited way. He is not capable or revealing the truth to others as a *Sammasambuddha*, a fully Enlightened Buddha, does.

Parinirvana, Maha - The final bliss of Lord Buddha.

Raura - See *Avici*.

Sakra - Brahma, a higher deity.

Sanghas - Guardians of Buddhism, who observe ten precepts, wearing yellow robes, with shaved head and strictly following *Vinaya*.

Sampan - An Indian word for boat which has raised bow and two protruding raise aft.

Sanskrit - A spoken language in ancient India.

Shwenanthakhin - King - a possessor of Golden Palace.

Siberian geese - Seasonal migrating duck said to have migrated from Siberia.

Sinphyuthakhin - King-a possessor of White Elephant.

Sonegyaung - Elephant enclosure.

Stupa - The stupa- a miniature pagoda which is an emblem of Buddha's Parinirvana, for the stupa is a monument erected over the relics of the Buddha.

Sucita, Sumala, Sunanda, Supava- Four Chief Queens of Sakra(a Brahma-a higher deity).

Saradaw - Usually venerable chief abbot of a monastery.

Sutta - Sermon

Suzaka - A villain Brahmin of *Vesantara Jataka*.

Tantric Buddhism - An advanced state of Mahayana Buddhism.

Tipitaka-Tripitaka - The three baskets of Buddhist scriptures *Vinaya*, *Sutta* and *Abhidhamma*.

Theravada Buddhism - Buddhism practicing in Sri Lanka, Myanmar, Thailand, Cambodia, etc.

Varada Mudra - The *Varada Mudra* symbolizes the bestowal of boon or palm spread outwards with the fingers pointing downwards. A standing figure of Buddha with his hand in varada alone denotes the descent of the Buddha from the heaven of the thirty three gods.

Vasundhri - Earth goddess, Prithivi.

Vinaya - Conduct

Visnu - A Hindu god.

Wasoe - Buddhist lent which falls during rainy season.

Wunti goddess (Wunti Nat) - The goddess Wunti is believed to preserve the settlements and therefore offerings were made to it wherever a village, a town or a district was ceremonially opened.

The goddess is also called as the goddess of the village or the goddess of the town. In fact, Wunti equals the Hindu goddess to Durga.

Before the Buddhist lent starts it is customary of the Rakines to hold a festival of Wunti.

In ancient times the festival was headed by the headman or even the king himself.

Ye Dhamma hetu Pabhava- Out of all the laws, the law of cause is the origin. The *Ye Dhamma* verse, therefore gives the Cream of Buddhism.

Yettra Bell - A bell with inscription formulated with graph occult science which was found in Mahamuni Shrine in Kyauktaw Township, Rakhine.

Zambu Kyun - (Zambu Island) According to tradition, there are four main islands in the Thamoddaya (Ocean); Pubba-widayha (Eastern Island), Aparagawya (Western Island), Uttaraguru (Northern Island) and Zambudipa (Southern Island).

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ABBREVIATIONS

BSOAS - Bulletin of the School of Oriental and African Studies, London.
JASP - Journal of the Asiatic Society of Pakistan.

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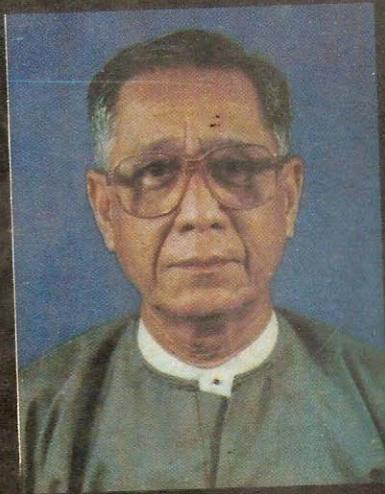
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